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FIGURE-SKATING

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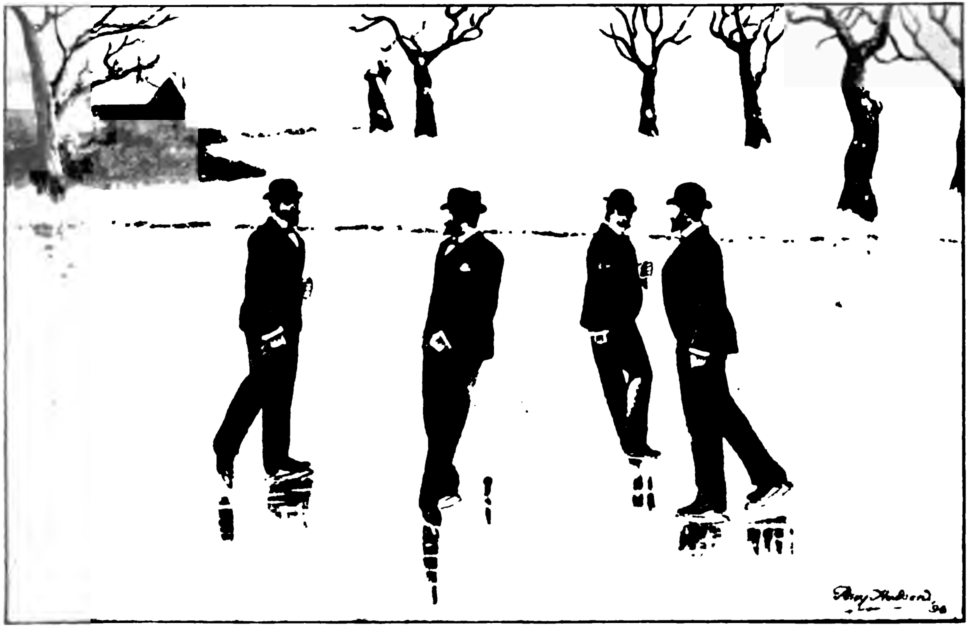

THE COMBINED-FIGURE.

"Twice back centre-change entire."

[*Frontispiece.*

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No. 7

FIGURE-SKATING

BY

MONTAGU S. MONIER-WILLIAMS
M.A. OXON.

MEMBER OF THE GRAND COUNCIL, AND OF THE FIGURE DEPARTMENT
COMMITTEE OF THE NATIONAL SKATING ASSOCIATION; MEMBER OF
THE COMMITTEE OF "THE SKATING CLUB," AND OF THE
WIMBLEDON SKATING CLUB; HON. MEMBER OF THE
HAMPSTEAD AND THAMES VALLEY SKATING
CLUBS; LATE HON. SEC. OF THE OXFORD
UNIVERSITY SKATING CLUB

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AS A TOKEN OF ADMIRATION AND RESPECT

I DEDICATE THIS BOOK

TO MY FRIEND

MR. H. E. VANDERVELL,

CHAIRMAN OF THE FIGURE DEPARTMENTAL COMMITTEE OF THE NATIONAL
SKATING ASSOCIATION; MEMBER OF "THE SKATING CLUB,"
ETC. ETC.

FIRST, IN THE SIXTIES, TO LAY THE FOUNDATION OF
SCIENTIFIC FIGURE-SKATING, AND TO-DAY STILL
FOREMOST IN THE ENCOURAGEMENT OF
EVERY PROGRESSIVE MOVEMENT IN
THE SKATING WORLD.

Burrows. Nov. 27/96 - 3/10 -

AUTHOR'S PREFACE.

THE latter-day writer on the art of skating has no easy task before him. Combined figure-skating has not made any great advance during recent years, and no new simple figures have been added to the number of those previously practised, so that it is necessary to avoid needless repetition of the old and excellent teaching of earlier writers, but at the same time to throw as much fresh light as possible on the old paths. Continuous figures, on the other hand, which a few years ago were not much in vogue in this country, have recently been so much practised by English skaters—thanks to the artificially frozen ice-rinks now established in London—that rapid strides have been made by the best men. Unfortunately, however, the nomenclature of these figures is still in rather a chaotic state. Much difference of opinion, also, still exists amongst experts as to the proper attitude of the body in continuous figure-skating.

In the chapter relating to simple figures I have not been content to make a mere statement of the difficulties arising in connection with each particular movement, but have tried to explain more fully than heretofore the reason for these difficulties, and the best methods of overcoming them. Careful experiments and observations have also been made by me to determine the exact portion of the skate-blade used by the skater when progressing on each of the four edges, or executing any of the various turns, etc., and the result is now published for the first time. These observations tend to show that the old rule "forward turns on the toe, and backward turns on the heel" is largely incorrect.

The most modern method of "calling," in which the words "change, turn" and "turn, change" are substituted for Q, and reverse Q, and the term "turn" is used to denote a "three" turn only, has been adopted in the chapter on combined figures. I have thought it best, for reasons fully given in the text, to omit from the diagrams of combined figures those crossed lines dividing the circle into quarters which have been conspicuous in previous diagrams of these figures.

Continuous figures have been dealt with more fully in this book than in previous works of similar scope, because of their increased popularity and the important place given to them in the new "special" test of the N.S.A. This test is now published for the first time, as are also the rules and regulations for international figure-skating competitions issued by the International Skating Union, and applicable to the World's Championship recently held in London.

I am very glad to acknowledge the assistance given me by Mr. A. F. Hulbert in writing the chapter on continuous figure-skating. Most of the figures described were kindly skated by him in my presence, so that I might note the peculiarities of style of one who is among the most brilliant exponents of the craft. My thanks are also due to Captain Thomson and Dr. Fowler for valuable suggestions, and to Mr. E. Syers for kindly placing the figure-skating records of the N.S.A. at my disposal.

M. S. M.-W.

54, ONSLOW GARDENS, S.W.,
October, 1898.

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FIGURE-SKATING.

CHAPTER I.

INTRODUCTORY.

ANY one desirous of becoming expert in the art of figure-skating must have plenty of courage and perseverance, and a full measure of those qualities the possession of which constitute what is termed good fellowship. Courage is especially needed at the outset, for if the beginner is afraid of falling, his or her progress will be infinitely slow. Perseverance, too, though essential from the beginning, as in everything else, is chiefly required when the most difficult turns and those continuous movements, in which so many are proficient, have to be mastered. The amount of downright hard work which has to be expended, for months together, on some of the latter movements, can scarcely be credited by those who have never tried. Then, finally, the skater must be a really good fellow, and a sportsman in every sense of the word, if he is ever to be amongst the foremost in what is still considered the highest branch of the craft, namely, the practice of combined figures. For, to be a good combined figure-skater, a man must loyally and unselfishly obey his leader, and forget any opinions he may have of his own as to how a particular figure should be skated. He should not think of his own powers, and how he can show himself to be a stronger skater than those who are skating with him, but rather do his best to adapt his skating as accurately as he can to that of his fellows, who may possibly be his inferiors, co-operating with them unceasingly. He must always remember that the success of a combined figure depends entirely upon its uniformity, and therefore not upon the merit of the individual, but rather upon the performance of the team as a whole.

If, besides possessing the qualities I have sketched above, the skater comes of a skating stock—if, in fact, he has what may be termed an hereditary tendency, or family predisposition to skate—he is fortunate, for there is no doubt that skating, like cricket, rowing, and football, often runs in families. Well indeed do I remember learning to skate at Oxford as a small boy, and admiring my father's movements on the ice. On Christchurch meadow, or on Worcester College pond, surrounded by a ring of enthusiastic spectators several deep, he performed, as all Oxford men of twenty years ago will remember, with a grace and finish rarely seen even at the present day. Dressed in a swallow-tail coat, the then regulation uniform of "The Skating Club," of which he was a distinguished member, he executed difficult movements, with his hands always quietly folded behind his back, and with a perfectly upright figure, stimulating me and my brothers by his example, and helping by many a useful word of advice our early steps on the ice, which thus came more naturally and perhaps with greater ease to us than to other boys less fortunately situated.

In addition, should the would-be figure-skater have an instinctive idea of what constitutes grace in movement, he is more likely to become a really finished performer than if he be not so gifted. How often do we see really fine powerful skaters fail to reach the first rank from lack of this gift, and from whom no amount of practice seems to be capable of eradicating a natural clumsiness of movement! It will often be noticed that good figure-skaters are also easy and graceful dancers.

SKATING BOOKS.

The latter-day beginner is certainly fortunate in the number of skating books to which he can refer. There is no doubt that an enormous amount can be learnt from a good book on the art, especially when its teaching is supplemented by fairly frequent opportunities of watching experts. It has been often said that more can be learnt in half an hour by actual instruction from a good skater, than any book can impart. This is not the case. Indeed, it is better for a beginner to be well grounded by careful perusal of a good book before he begins to mix with good skaters. He will be less likely to attempt to run before he can walk, to try rockers before he can skate a decent three. In my early days the only first-rate and complete work was that of Messrs. Vandervell and Witham, and much did youngsters then, as now, owe to its teaching. To-day there are several books,[*] from all of which sound instruction may be gleaned—in fact, to possess one of these works is an absolute essential for any one who would learn combined figures. The complicated rules and system of nomenclature peculiar to combined figure-skating are indeed best mastered at leisure before the skating season commences.

SKATING CLUBS.

The next most desirable thing to possessing a good book is to belong to a good figure-skating club, or at any rate to be able to watch the members of a good club skate. Skating clubs are now happily comparatively numerous, but inasmuch as these societies govern the sport of figure-skating, this seems a convenient place to give a short account of them.

Edinburgh Skating Club.

The *Edinburgh Skating Club* deserves first mention on account of its great age. It was undoubtedly in existence in the year 1642, as is shown in a most interesting little book published by the club in 1865, and kindly sent me by Mr. R. Scott Moncrieff. In this book, reference is made to a minute of the club which sets out the determination of its members not to meet on the ice in the year 1642, "on account of the melancholy and disturbed state of the country." The principal object of the club is stated in this same book to be "to enable the members to skate together in concert, the requisites for which are a good attitude, correct time, perfect ease, close contact, and freedom from perceptible effort." The title of the club in the year 1778 appears to have been "The Skating Society." Notwithstanding the ancient origin of the club, however, the skating of its members, in these prehistoric times at any rate, does not appear to have been of a very high order, as is evidenced by the fact that the early test for admission to the club consisted in jumping three tall hats placed on the top of each other. Later on this test was replaced by one which required evidence of good form in figure-skating, and some valuable work has been done by members of the club. The first diagrams of combined figures ever published, for instance, appeared in 1865, in the little club book above mentioned; and Mr. C. A. Stevenson, a member of the club, was in 1881 the first skater to print a series of diagrams representing the combined figures then practised, and designed to show the commonly accepted method of circling round a centre in those figures, although it is right to mention that Mr. Witham had previously, in 1879, published in London, in the *Field* newspaper, a single diagram to illustrate the circling idea.

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[*] "A System of Figure-Skating," Witham, late Vandervell and Witham (London: Horace Cox); "Figure-Skating, Simple and Combined," Monier-Williams, Pidgeon, and Dryden (London: Horace Cox); Skating volume of the Badminton Library, Heathcote, Tebbutt, and Witham (London: Longmans & Co.); Skating volume of the All-England Series, Douglas Adams (London: Bell & Sons); Skating volume of the Oval Series, Tebbutt and A. Read (London: Routledge & Sons).

Glasgow Skating Club.

In point of age, the two next clubs on the list are the *Glasgow Skating Club* and "*The Skating Club*" of London, both of which were founded in 1830. Of the former of these I do not know very much, except that the first serious book on skating ever published, "The Art of Skating," and one which contained excellent advice, emanated from "Cyclos" (Mr. George Anderson), president of that club. In a letter, however, written to me in 1882, Mr. Alexander Sloan spoke somewhat despairingly of the figure-skating of the club, which he said deteriorated in style after the arrival in Glasgow some years previously of the 100th Regiment from

Canada, the officers of which introduced "a small, tricky style of skating."

"The Skating Club."

"The Skating Club" of London, popularly termed the "London Skating Club," has been for many years, and still is, the premier club. The cardinal traditions of the English school of figure-skating were unquestionably formed, and have been handed down, by its members. Since the removal of its head-quarters from the shores of the Serpentine in Hyde Park to the retired seclusion of the Toxophilite Society's grounds in Regent's Park, the sole aim of this club has been to advance the true interests of figure-skating. Most of the foremost figure-skaters of the day belong to it, and many of them have been instrumental in founding, in different parts of the country, younger and perhaps more energetic clubs which have developed and extended the methods of the parent body. The London club is credited with originating the present system of circling combined figures, and probably justly so. Indeed, the earliest description of these figures that I have been able to find is one in the *Field* newspaper of March 5, 1864, by Mr. John D. Cartwright, who was evidently a member of

"The Skating Club." Five figures only are described, and they are not illustrated by diagrams, which the author says "if drawn with mathematical accuracy would not benefit," but they are practically identical with the simplest figures still practised, and known for years as "The Skating Club figures." Mr. Cartwright, therefore, in the absence of earlier documentary evidence to the contrary,* must be considered to be the "father of combined figure-skating," and to him and to the members of "The Skating Club" who have elaborated and systematized the figures first described by him, the present skating generation owes much. By far the best and most important work done by "The Skating Club" in the past few years has been the drawing up of rules for, and an explanatory table of terms used in, combined figure-skating. A sub-committee of the club, especially elected for the purpose, deliberated for many months on the subject, and ultimately, in July, 1891, invited the representatives of some other clubs situated in the neighbourhood of London to assist in a final decision. Those rules and explanations, which were very properly accepted by all clubs, still hold good, and by common consent have worked admirably. Moreover, they have been the means of furthering the progress of figure-skating to a remarkable extent. The club has an excellent artificially constructed rink, about a hundred and fifty yards long and fifty yards wide, somewhat too shallow, perhaps, for ice of first-rate quality, and hardly large enough for the number of members, but the skating surface is always exceptionally well cared for. An unusually large and good pavilion adjoins the rink, and the comfort and convenience of members is nowhere so well studied as at "The Skating Club." The test for admission for both gentlemen and ladies consists of the following figures: the forward roll; the backward cross roll; a large forward three, on each foot; and "twice back and forward." The last two figures being skated to a centre.

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* Since the above was written, Dr. G. H. Fowler has published his interesting little work, "On the Outside Edge: being diversions in the history of skating," in which he says that a book was issued in 1831, entitled "The Skater's Manual, or the Art of Skating . . . with the sets of Quadrilles as skated on the Serpentine. By a member of the Skating Club," which gives good directions for, and a list of, thirteen combined figures.

Wimbledon Skating Club.

Of the many other clubs now in existence the *Wimbledon Skating Club* deserves special description. Founded in 1871, and therefore a comparatively young club, it has nevertheless already earned an enviable reputation for maintaining an unusually high standard of proficiency in figure-skating, for the excellency of its ice, and for surprisingly successful management. It has the good fortune to possess one of the finest sheets of water in the neighbourhood of London, Wimbledon Lake, which covers over twenty acres, and is the favourite rendezvous of thousands of enthusiastic skaters from the Metropolis. The club is thus able to furnish ocular example of correct style to the general public, and has become a very important centre for imparting the rudiments of artistic skating to hundreds who can never hope to join the club itself. Indeed, the club goes out of its way to encourage the figure-skating public. Adjoining the reserved club-rink is always roped off a special portion of good ice for figure-skaters who are not members of the club, this enclosure being familiarly termed "The Nursery." There may be seen performers whose skill is but little inferior to that displayed on the rink itself, to such good purposes have they watched the evolutions of the club skaters, and utilized the instructions occasionally imparted to them. The usefulness of the Wimbledon Club as a skating educational centre has now become an important factor in the development of skating.* The tests of membership are as follow. Both gentlemen and ladies have to skate, to the satisfaction of not less than three members of a specially elected sub-committee of six, the following combined figures:—Forward three entire; twice back and forward three; twice back off meet and forward three entire; twice back and forward. These figures must be skated in good form and style either with or without a partner. Gentlemen candidates are also required to skate any other combined figures of a simple character (including Q's and reverse Q's) that the sub-committee may require. It has been objected to these tests that they are needlessly severe, and tend to expand too pedantically into a sort of competitive examination. No doubt the ordeal is formidable, and none but really good skaters have much chance of obtaining the coveted badge of membership—an unobtrusive, but ugly silver medal. Most experts, however, consider that the committee have wisely determined to keep the standard high. Nor has the plan had any deterring effect upon the competition for entry, as is shown by the fact that last season there were between forty and fifty candidates for the only one vacancy existing.

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* It is unfortunately necessary to add that since the above was written the club has been dispossessed of its ownership of Wimbledon Lake (it is to be hoped only temporarily) by a syndicate termed "The Wimbledon Sports Club," who have acquired a lease not only of the lake but of a good deal of surrounding land.

The following is a list of the remaining skating clubs now in Great Britain ; but since almost every year sees a new club started, one or two may have been accidentally omitted:—Arctic, Birmingham, Cambridge University, Chiswick, Clifton, Crystal Palace, Hampstead, Ipswich, Leamington, Manchester, Norwich, Oxford University, Southampton, Thames Valley, and Tonbridge and district.

Anglo-Swiss skating clubs.

Outside the United Kingdom are two clubs of British figure-skaters which deserve more than passing notice, namely, the Skating Club at St. Moritz, and that at Davos Platz. At either St. Moritz or Davos, several months of excellent figure-skating are to be had every winter; so that ample practice is always available for those who are fortunate enough to be able to leave England for the purpose of enjoying it. A school of figure-skating has consequently been developed in both places which in some important particulars is quite distinct from the British school; and many of our good figure-skaters, leaving us for practice in Switzerland, return with their methods considerably modified. Of this Swiss style I shall speak fully later on, and try to show what kind of influence it has exerted on English figure-skating. For the moment, however, it may be said that size and pace are its chief characteristics; and amongst its exponents are unquestionably some of the finest figure-skaters of the present day.

N.S.A. Before concluding these brief remarks on skating clubs, I must give some account of the *National Skating Association.* This association was first founded, in 1879, to promote speed-skating, but subsequently, in 1881, figure-skating was added to the scope of its operations. Mr. J. D. Digby, the late secretary, to whom the setting on foot of the association was originally due, and who worked in its behalf with wonderful zeal, appealed to figure-skaters generally to assist him in organizing the figure-skating department. Mr. H. E. Vandervell, the well-known Nestor of skating and pioneer of all that is scientific in our craft, and the present writer were amongst the first to offer their help. The aim which the association had in view was to popularize figure-skating by establishing three graduated tests of merit, for each of which distinctive badges were awarded, any skater in the country being able to qualify for these badges by joining the N.S.A., which only involved the payment of a small subscription. Some prejudice was at first entertained in the figure-skating world against the N.S.A., many first-rate figure-skaters holding aloof from it on the ground that the introduction of graduated tests with corresponding rewards, even though of no intrinsic worth, might lead to the establishment of a craze for competition in figure-skating, with perhaps money prizes and a championship to follow. Those who joined the N.S.A. in its early stages were not averse to the principle of competition within limits, but would certainly have objected, and still do object, to any suggestion of money prizes and a British championship. It is the pride of figure-skating that it claims to be one of the few sports absolutely untainted by professionalism and betting in any shape or form; and certainly the figure-skating department of the association has hitherto done nothing to detract from the justice of such a claim.

The N.S.A. as at present constituted consists of members, branches, and affiliated clubs. It is governed by a Grand Council, consisting of the acting president, the secretaries and treasurers, thirty elective members, and representatives of branches, affiliated clubs, and departmental committees. The Grand Council every year appoints three departmental committees, namely, (*a*) a Figure Committee; (*b*) a Roller Speed Committee; (*c*) an Ice Speed Committee, having a Fen centre and a London centre.

The success of the figure-skating department has been remarkable — a result due in no little degree to the energy of the present Hon. Sec., Mr. E. Syers. The first, second, and third class tests, drawn up with great care, both for ice and roller figure-skating, have proved a first-rate incentive to large numbers of skaters all over the country to improve themselves in the art. Many who are unable to join a club, either because none exists in their neighbourhood, or from some other cause, now that they have fixed standards at which to aim, are stimulated to master the principles of figure-skating, and come long distances to present themselves before the judges. Since the establishment of these tests no fewer than 600 badges have been awarded—a highly creditable record. The first class test is one of considerable difficulty, and it says a great deal for the way in which scientific figure-skating has been popularized by the N.S.A., that there should be at present some thirty first class badge holders.

Owing largely to the increased facilities for practice afforded to London figure-skaters by the recently established artificially frozen ice rinks, a demand has indeed arisen for a new test, more difficult than the first class test. The figure-skating departmental committee has accordingly issued such a test, termed "the special test," and very difficult indeed it is. So greatly, however, is figure-skating improving every year, that no doubt candidates will before long present themselves for this highest of all tests. This new test, and also the first, second, and third class tests, are given in full in the Appendix. So also are the three roller figure-skating tests, for the benefit of those ice-skaters who are equally proficient on rollers.

Several branches of the N.S.A. have now been established in different parts of the country, and several skating clubs have affiliated themselves, *e.g.* those of Ipswich, Norwich, Manchester, Chiswick, and Clifton, which shows that the influence of the association, under the able presidency of Mr. Hayes Fisher, is steadily increasing.

On March 6, 1896, the association inaugurated a new departure in figure-skating, namely, a competition in combined figure-skating between teams of skaters representing properly constituted skating clubs. Each team, which consisted of four skaters, was asked to skate before the judges two sets of combined figures. One set was published some months before the competition, while the other set was handed to the caller of each team half an hour before the beginning of the competition, but consisted of figures taken from a previously published list. The competition took place on the real ice rink known as the National Skating Palace, and situated in Argyll Street, London, W. The directors of the palace kindly presented a handsome prize in the shape of a shield, termed the N.S.A. Challenge Shield for Combined Figure Skating. Three teams entered for the competition, *i.e.* the Manchester and Ipswich Skating Clubs and the Davos Platz Branch of the N.S.A. Unfortunately, one member of the Manchester team was taken suddenly ill, which necessitated the withdrawal of that club from the competition, which was eventually won by the Davos Platz team. The names of the members of this first winning team were: Messrs. J. le Fleming (caller), A. E. Crawley, R. Readhead, and G. R. Wood; and a wonderfully finished exhibition of combined figure-skating was given, reflecting great credit on the performers and stamping the first figure-skating competition held in this country with the hall-mark of success. The system employed in judging the skaters was as follows. There were six judges and a referee. Two of the judges attended exclusively to the skating of the team as a whole, and allotted marks up to a maximum of twenty-five for each of the two sets. Each of the remaining four judges watched one member only of the team, and allotted marks up to a maximum of ten for individual merit in each of the two sets. By this method of marking, the individual merit of the skaters themselves was not allowed to overshadow the combination work of the team of which they were members. Competition, kept within the limits prescribed in this contest, can only be advantageous to figure-skating. Similar competitions were held early in 1897 and 1898, a Davos team again being successful in 1897, while in 1898 the winning team consisted of four N.S.A. members led by Mr. C. E. Bell. The terms of this competition, and a list of the combined figures skated by the competing teams in 1897 and 1898, are printed in the Appendix.

CHAPTER II.

ICE AND ICE-RINKS.

AVERAGE DURATION OF SKATING SEASON.

TO the minds of many the charm of skating, in England at any rate, consists in the fact of the uncertainty that always prevails—or, in the face of the newly started ice-rinks, should we say used to prevail?—of the elements providing any ice for enthusiasts to skate upon. And yet the records of our skating clubs show that far more skating is to be had during our winters than most people imagine. Take the annual reports of the Wimbledon Skating Club, for instance, and we find that during the past twenty years the club has enjoyed 369 days of skating, giving a yearly average of eighteen days. During these twenty years there have been only three winters when no ice at all was available, and during the hard winters of 1878–79, 1879–80, 1890–

91, 1891–92, 1892–93, and 1894–95 there was actually an average of over forty-one skating days, the exceptionally hard frost of 1894–95 being responsible for fifty-three days. The rink of the London Skating Club, indeed, actually bore for sixty-one days during 1894–95.

The skating public of London does not get anything like this amount of skating, simply because directly a thaw commences most people are under the impression that skating is done with. When the ice is bearing well, and frost is everywhere evident, between three and four thousand people may on one day visit Wimbledon Lake. The next day the streets of London may be soft, with the thermometer below freezing-point, and not as many hundreds will come to the lake. The enthusiastic figure-skater, however, knows that the best skating is generally to be had during a thaw, especially if the ice is of the hard and black variety. At the end of the phenomenal winter of 1894–95, indeed, during which the ice had reached a maximum thickness of 12½ inches, the club enjoyed eighteen days of excellent skating after the final thaw had set in. For the first day or two after a thaw commences the surface of the ice is generally very wet, but on the third or fourth day the water drains off at the edges, and a dry, beautifully easy-going surface is left. There is, in fact, no such perfect ice for skating purposes as hard black ice, slightly thawing on the surface, if it is strong enough and well swept.

QUALITY OF ICE.

Ice varies very much in quality, but from what cause is not always clear. That termed snow-ice is of course the worst kind. This variety of ice consists chiefly of frozen snow mixed up with perhaps a certain proportion of sound ice. The best ice is that which is frozen at a low, but not too low, temperature upon deep water and free from snow. Such ice is smooth, black, and hard, but not too hard. Ice frozen at a very low temperature is excessively hard, and chips up under the skate blade very readily, and often in quite large lumps. Ice of this kind is very tiring to skate upon, and does not yield such a fast travelling surface as somewhat softer ice. Ice which forms upon shallow water is generally of inferior quality, but the reason for this is not clear. Since shallow water freezes over quickest, its ice bears soonest, and, not being dangerous, is earliest skated upon, and perhaps, therefore, becomes cut up before it is firmly consolidated. Falls of snow, also, frequently come and spoil it before ice has formed at all on deeper water. These two factors count for something; but even if shallow-water ice has neither been skated or snowed upon, it still generally remains, for some cause with which I am unacquainted, of inferior quality to deep-water ice. Although ice on shallow water becomes thick enough to skate upon sooner than deep-water ice, the latter catches up the former in point of thickness as the frost progresses. Thus, if at the early part of a frost the ice on the shallow end of Wimbledon Lake is two inches thick, that on the deep water will probably only measure one inch. Three days later, however, if the frost continues, the latter will probably be as thick as the former.

BEARING CAPACITY OF ICE.

Since the Wimbledon Skating Club has to deal with large masses of people who come from London to skate on the lake, the thickness of ice that will bear the limited number of club skaters, and the unlimited number of the public, is carefully gone into by the manager and the ice committee. The club, as a rule, does not skate until the ice is 1½ inch thick, and then only on shallow water. The thinnest ice, however, that the club has ever skated upon was 1⅛ inch thick, and there were no immersions, but the ice was of the best quality. The thinnest ice upon which the public have ever been admitted was 1⅞ inch thick, and on shallow water. Two inches is, however, the usual thickness of ice required for public skating on shallow parts, and 2½ inches on deep water. It cannot be too widely known, however, that snow-ice 2½ inches thick will sometimes not bear even one skater properly, and during a thaw a much greater thickness than this is often quite unsafe. Ice, also, of the best quality, towards the end of a long thaw, generally becomes honeycombed, and when this occurs, even four inches may be unsafe for skating. The average thickness of ice added during a night's frost naturally depends upon the lowness of the temperature, but it may be interesting to note that the greatest thickness ever added in one night at Wimbledon was one inch, and this with the thermometer at zero, but then the ice was some seven inches thick before the onset of this very extreme cold, which otherwise no doubt would have made a greater impression.

CARE OF ICE.

Ice requires constant attention, if it is to be kept in good condition for skating. The smaller the available area the more care is needed, as the surface soon gets cut up, and it is impossible to renew it by flooding, as is done in Canada and other countries, where the temperature at night-time is generally very low. When a large area of ice is available, less attention is needed to keep the surface in order, but then the thorough clearing of snow, when it comes, is a matter of some difficulty and considerable expense. The implements generally employed for the care of ice may usefully be described. The tool in most common use is the Wimbledon "scow." This (to quote Mr. A. Dryden in "Figure-Skating, Simple and Combined" *) "consists of a plain sheet of No. 18 gauge galvanized iron, measuring 4 ft. 6 in. in length and 2 ft. in breadth. On to the back

Ice implements.

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* "Figure-Skating, Simple and Combined," by M. S. Monier-Williams, W. R. Pidgeon, and A. Dryden (London: Horace Cox).

of the sheet of metal are bolted two wooden handles, which run out parallel to each other for about 2 ft. 6 in. beyond one of the longer sides, so that the person using the scow can hold one handle in each hand and push the scow in front of him along the ice, with the sheet of metal at such an angle to the face of the ice as he may, at the moment, find convenient." The illustration, Fig. 1, shows this scow. The uses to which it can be put are threefold. In the first place, as an implement for removing snow it is unrivalled. For this purpose it should, as Mr. Dryden says, "be

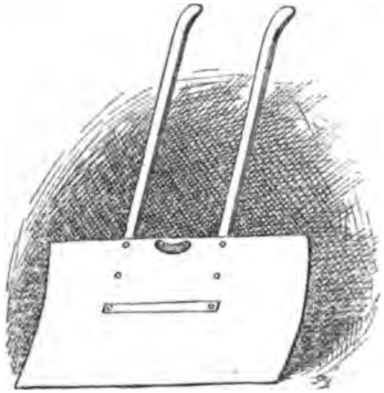

FIG. 1.

worked backwards and forwards after the manner of a plough, and the snow gathered up by it should be deposited in ridges or heaps at either side of the space being cleared. As the scow travels over the ice the snow is gathered up, and carried along the sloping surface of the sheet of iron, which, bending under the weight of the accumulating snow, forms a kind of sleigh, upon which the snow is transported." Secondly, the scow is much more useful than a broom for removing dry skate-cuttings. For this purpose it can be worked much more quickly than a broom, and at the same time small inequalities on the surface of the ice are also removed. Finally, the scow is of inestimable value in removing the soft wet ice-cuttings which appear so quickly in a thaw. There is nothing so unpleasant to skate over as these ridges of melting ice, and the scow is a most efficient tool to get rid of them.

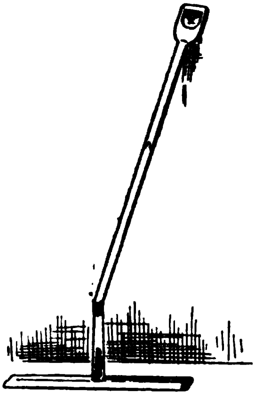

FIG. 2.

The heavy iron plane, or ice scraper, of which

Fig. 2 is an illustration, is useful at times. It has a steel cutting-edge, and is chiefly used for planing down the ice when it becomes corrugated, as it often does after a long frost.

Snow-boxes and shovels are essential. In working the scows, as has already been described, heaps of snow are accumulated, and these must be removed as rapidly as possible by men with shovels, who fill the snow-boxes, and thus transport the snow to the nearest bank. The snow-boxes are made of wood, mounted on runners, and measure about 4 ft. long by 2 ft. 6 in. broad and 2 ft. deep.

Cracks.

Cracks are the greatest enemy of the figure-skater. These get particularly troublesome towards the end of a long frost, when very little can be done to remedy them. At the early part of a frost, however, when they are not deep, some good can be accomplished by filling them up with hot water out of a kettle the last thing at night. Mr. Dryden recommends a mixture of snow and water, but the real truth is that neither plan is really satisfactory.

Any one who is interested in the care of a large sheet of ice should read Mr. Dryden's chapters on the subject in "Figure-Skating, Simple and Combined." As Hon. Secretary of the Wimbledon Skating Club, Mr. Dryden has had exceptional opportunities for obtaining accurate knowledge of the work required, and his experience is probably unique. The management of Wimbledon Lake in the skating season is an undertaking of some magnitude, as may be realized when it is remembered that vast numbers of people skate there; that when it snows the whole area of twenty acres is completely cleared of snow; and that ice is specially reserved for the club and for other figure-skaters, as well as for curlers and bandy players. To Mr. H. R. Reynolds, a member of the London and Wimbledon Skating Clubs, who has in recent years undertaken this management, and performed the arduous duties with unusual ability, I am indebted not only for the observations I have already made on the bearing capacities of varying thicknesses of ice, but also for the following facts which may be of interest as showing the extent of the club's operations in snowy weather. There are in use some forty scows and thirty snow-boxes, each of the latter requiring the labour of three men. After an exceptionally heavy snowstorm as many as a

Result of a snowstorm on Wimbledon Lake.

hundred and seventy men have been employed by the club, a hundred and forty of whom were used for working the scows and snow-boxes. In a recent winter, during a succession of snowstorms, a hundred men were constantly at work for from ten to twelve days clearing the ice. In this connection one is irresistibly reminded of the famous Walrus and Carpenter. We can assure the reader, however, that, if these amusing creations of Mr. Carroll's brain had taken their sad walk on the shores of Wimbledon Lake, there would have been no occasion for the bitter tears of the Carpenter, for at the end of the above-named period the men really did get the ice quite clear. That the expense of thus completely clearing a large lake of snow is considerable, will be shown from the rough calculation made by Mr. Reynolds that a snowstorm costs the Wimbledon Skating Club £1 per minute, that is to say, a snowstorm lasting an hour entails an expenditure of about £60.

Cost of a snowstorm.

ARTIFICIALLY FROZEN REAL ICE-RINKS.

A great stimulus has recently been given to skating by the establishment in London and elsewhere of real ice-rinks. Many artificial substitutes for ice have been introduced at different times, but never with success, for the materials employed have always resulted in a substance totally inferior to real ice. Rinks made of real ice, artificially frozen, have been in existence on and off for many years, but most of them hitherto have come to grief financially at some time or other, owing to the heavy working expenses entailed by refrigerating apparatus. The first of these was erected in London under the late Mr. Gamgee's patents, but it was so small as to be useless, and was soon closed. This was followed by larger rinks at Manchester, and Southport, the former of which was not long open, but the latter, under the able management of Mr. Nightingale, was the delight of figure-skaters for some ten years. It was ultimately closed not many years ago, owing to lack of support. In 1894 the best ice-rink yet erected was opened at Niagara Hall in London, and is still happily available for skating during the winter months. The management is excellent, and the ice perfection itself for figure-skating. The surface provided is as good as that of the best out-of-door ice, and, being freshly

Niagara Hall.

frozen every morning, is always in good condition. A circular area of ten thousand square feet, with a diameter of about a hundred feet, is available for skating; and the ventilation being quite excellent, the atmosphere of the hall is in no way injurious to health, good heating arrangements keeping the air dry and warm. I know of no such enjoyable place for figure-skating as the beautifully kept sheet of ice at Niagara Hall. There is another somewhat similar rink, called the National Skating Palace, which was started in 1895 at Hengler's Circus, Argyll Street. A new and charming skating hall has also been opened in Knightsbridge, under the auspices of the Prince's Skating Club. The sheet of ice provided is two hundred feet long by fifty feet wide. The main feature of this venture is that the rink is not open to the public, but is reserved for members of the club, and this plan appears to be working well. It seems probable, however, that for an ice-rink to be a permanent financial success it needs to be large enough to minister to the pleasure of the public at large, as well as of figure-skaters. The former soon tire of skating round and round a limited area, and the latter cannot skate unless there is room for them

National Skating Palace.

Prince's Skating Club.

to protect themselves from collisions with the unskilful.

Brighton now possesses an ice-rink, and there are two in Paris, one in Brussels, and one in Munich. In the United States, New York has two, and Brooklyn, Philadelphia, and Baltimore each have one.

Construction of ice-rinks.

These real ice rinks are all, I believe, constructed on the same system, namely, that of producing cold, or more correctly of absorbing heat, by means of the compression of ammonia or some other gas. The fundamental principle is that every substance in the process of passing from the liquid to the gaseous state, requires to absorb a certain amount of heat, and in returning from the gaseous to the liquid state the same amount of heat is given off. If, therefore, a gas can be caused to alternately liquefy and vaporize, and at the same time the process can so be arranged that the heat necessary for vaporization be taken from the article desired to be cooled, and the heat given off by liquefaction be carried away by some independent medium, an efficient refrigerating system is the result. At Niagara Hall anhydrous ammonia is the substance used for this purpose, in conjunction with the following plant, details of which have been kindly given me by the management. Machines in the engine-room serve to compress ammonia gas in special vertical compressors, whence the gas passes to the ammonia condensers —these being simply horizontal coils of piping through which the ammonia passes, and over which is kept up a constant flow of water. This compression of the ammonia, together with the cooling effect of the condensing water, cause the gas in the coils to liquefy, the heat given off in this process being carried away by the condensing water. This liquid ammonia is now led to cooling coils, which are contained in an insulated space adjoining the engine-room. The rink floor, upon which lies the water to be frozen, is laid with a net-work of pipes through which brine is circulated by means of a pump. The brine used at Niagara Hall is a strong solution of calcium chloride, and passes from the ammonia apparatus to the rink floor, and back again to the ammonia apparatus. It is not liable to freeze, and becomes colder and colder when it flows over the cooling coils in the insulated chamber. In so doing, it parts with its heat taken up in the rink floor to the ammonia gas, and passes away again to the rink at a very low temperature, which may be below zero (Fahrenheit) if required, and in this way the water which lies between and above the pipes of the rink floor is frozen. In short, a solid sheet of ice is thus formed above the network of pipes, which can be kept at any degree of hardness desired, according to the temperature of the brine.

CHAPTER III.

SKATES, BOOTS, ETC.

WHAT is the best kind of skate for figure-skating? This is a question which is constantly asked by beginners, and, on the whole, is capable of a satisfactory answer. The first point to note is that the skate should be of a kind that can be immovably attached to the boot. A skate that shifts ever so little to either side is an abomination, and is, moreover, unsafe. Hence, skates which are attached by means of straps should be discarded. For the same reason, nearly all those skates which have clamps, and levers, and other mechanical devices the object of which is to enable the skater to put his skates on, or take them off, in a few seconds, are objectionable, because they nearly always shift or become loose at some time or other. The majority of figure-skaters, therefore, wear skates

Adjustable skates.

with metal foot-plates, or mounts, which are permanently screwed on to the sole and heel of the boot. This means that the skater must keep a special pair of boots on purpose for skating. The comfort of a change of boots on leaving the ice, especially if accompanied by a change of socks or stockings, can only be realized by those who have tried it. The boots and skates can be carried in a small bag, which may also contain the change of socks above mentioned, as well as the following useful articles: a gimlet and screw-driver, and set of screws; a button-hook for tightening up the boot-laces; one or two extra pairs of bootlaces; a piece of spongiopiline, the use of which will shortly be indicated; a duster for wiping the skates after use; an orange, not for consumption, but to act as a "centre" on the ice in a manner that will be fully explained later on; the skater's lunch, the extent of which will probably be in accordance with the size of the bag; and last, but not least, a book on skating, if there is room for it.

Skate bag and contents.

MOUNTS.

The best metal mounts, or foot-plates, are those which are simplest in design. The skate which

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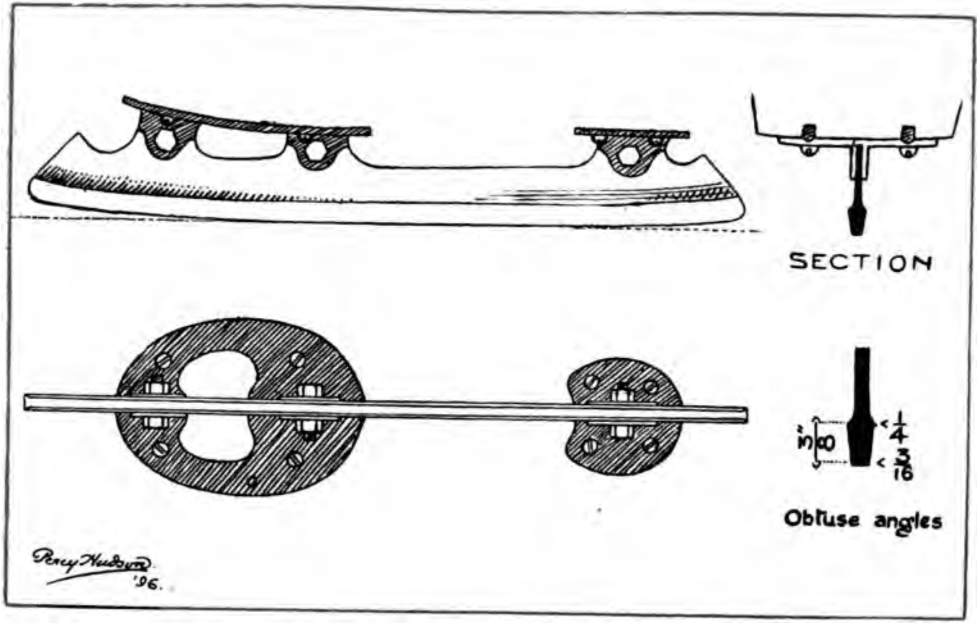


PLATE I.

goes by the name of the "Mount Charles" consists of a blade, which may be of any design, attached by rivets, or bolts, to two perfectly plain metal plates, one for the sole and one for the heel, each plate being perforated by holes to take the necessary screws. These plain metal plates are the mounts that are most commonly used by figure-skaters, and are, in my opinion, the best. With regard to their size, the heel-plate of a man's skate should measure about 1¾ inch in diameter either way, and of a lady's about 1½ inch; and the sole-plate about 4 inches by 2¾ inches, and 3 inches by 2 inches respectively. If the sole-plates are larger than the above sizes, they will come too far forward. A mount that reaches the front extremity of the sole is a mistake, in my opinion, as the rigidity is too great, a little play at the toe being desirable. On the other hand, if it is too small there is not enough bearing surface for the foot, and the edges of the mount are then liable to cut into the sole of the boot. In order that the skates may be as light as possible a sole-plate which is partially cut away in the centre is an advantage, as shown in the illustration, Plate I. Very light and strong mounts are, however, now being made of aluminium, and these should be solid. The screws and screw-holes are worthy of consideration. The screws should have round heads, and should be "blued" to prevent rusting. Their length, too, is important, because, if too long, they will go right through the sole, and, if too short, they will not hold securely. For a boot with sole and heel of the moderate thickness usually worn, the sole-screws should be three-eighths of an inch long, exclusive of the head, and the heel-screws half an inch long. It is best not to countersink the screw-holes, as is so often done, because a screw with a bevelled head fitted into a hole which has a countersink, will not hold nearly so well as a round-headed screw which screws up flush against the surface of the plate. It is well, however, to let each hole have such a countersink on the upper surface of the foot-plate, for when a screw is driven into the boot a little hillock of leather is brought down by it, but, as the countersink receives this, the skate is able to lie really flat against the sole, which otherwise is not possible. It is important that the mounts should be really well fitted to the blade. Bolts should be used with hexagonal nuts, and not rivets, which

Screws.

Screw-holes.

Bolts.

easily work loose, and the jaws of the mount should fit the blades closely everywhere, before the nuts are tightened. Nothing is so annoying as to feel a skate-blade rattling in its mounts.

BLADES.

Curvature.

As we have fully described the best method of attaching the skate-blade to the boot, we have now to deal in detail with the blade. Canadian and Swedish figure-skaters use a highly curved blade; but the large majority of English skaters prefer one the face of which is ground to a curve which forms an arc of a circle whose radius is seven feet, although some good skaters use a blade with a six-foot radius. For the bold curves of combined figure-skating, the seven-foot radius is the most useful; while those who work hard at continuous figures as well, find a curve of six-foot radius best adapted to their ends. Whichever curve is selected, it is most important that it should be truly carried out through the entire length of the blade, with the exception of the extreme toe and heel. The last quarter-inch (not more) at either end may be rounded off, so that obstacles on the ice may not trip up the skater. The blade should project from half an inch to three-quarters of an inch behind the heel of the boot, but not more than about a quarter of an inch in front. A strongly projecting toe does not assist the strike-off, but rather impedes it, and, in addition, is liable to trip up the skater by becoming buried in the ice. Skaters should carefully bear this point in mind in selecting the size of skate most suitable for their feet.

Toe and heel projection.

Width.

The width of the blade on its face, *i.e.* between the two cutting-edges, is very important. It should be wide enough to prevent the skate cutting too deeply into the ice, but narrow enough to facilitate the change from one edge to the other. I have carefully experimented with every possible width of blade from an eighth of an inch upwards, and have come to the conclusion that the most suitable dimension is three-sixteenths of an inch. A very interesting letter from Mr. H. E. Vandervell appeared in the *Field* newspaper of February 18, 1893, entitled "Experiments with a Skate having only one Edge." Mr. Vandervell says, "Three years since, wishing to experiment with a skate having only one edge, I had a pair made; irons quarter-inch thick, ground to a knife, or V-edge; radius six feet. First trial on good ice in a state of slow thaw, V-skate on right foot, ordinary skate on left: V-skate cut in far too much, and wedged out great pieces of ice; ordinary skate perfect. Second trial in the succeeding winter on ice at three degrees of frost, the irons having been reground to an angle of forty-five degrees: V-skate did not cut in too much, but was very difficult to control and to balance upon. Third trial much the same, but I managed to skate a serpentine line. This was very interesting, as only one edge existed to be employed in the operation; consequently, there was no distinction between the inside and outside except the lean over. To get a good strike with such skates is impossible, as at the necessary angle the bevel touches the ice and the edge slips. I attempted a few turns, without success; no encouragement was offered by the implement, and a sense of insecurity was always present, which vanished immediately the left foot with the ordinary skate was used."

It being decided that three-sixteenths of an inch is the most suitable width for the blade between the two edges, the question arises should the same width be preserved from end to end of the blade? My own opinion is strongly in favour of keeping one unvarying width of iron from extreme toe to extreme heel. It is fair, however, to add that many good skaters do not agree with this, and, indeed, the two other kinds of blade in use by experts are very different from the straight blade, and differ from one another still more widely. One of these is known as "The Dowler," from its inventor, Captain Dowler. This blade is narrowest about four inches from its extreme heel, where most of the work is done, and broadens out both towards the toe and heel, so that at the extreme toe the blade may be as much as half an inch wide on its face. The effect of this is that the skate-blade has concave sides and a rather clumsy appearance. These blades are generally ground to a radius of seven feet on the face and sixteen feet on the sides. The advantage that is claimed for them is that when the skater is travelling on large curves, the friction is diminished, because more of the edge employed is then in contact with the ice than is the case with blades of similar radius of curvature on the face, but with straight, instead of circular edges. When we consider,

Straight sides.

Concave sides.

however, that any blade having a seven-foot radius on the face has a bearing surface on the ice of uncertain length, but probably one and a half inches at the outside, the influence of the concave side must be very small in such a limited area; and what beneficial effect it possesses, if any, would seem to be limited to curves having the same radius as the concavity, while with all other curves its influence is probably detrimental. However, there is no gainsaying the fact that many first-rate skaters have learnt with, and still use, these skates, and those which are in the market are always well made and of excellent design. The other blade which is in use by good skaters also varies considerably in width between toe and heel, but in an exactly opposite way to the Dowler—in other words, its sides are convex. The widest portion of this blade is at its centre, or a little behind it, while the narrowest parts are at the toe and heel. This is the type of blade used by Swedish and Canadian experts, and also by one or two of our best men. The straight blade still holds the field, however, in this country, the large majority of figure-skaters preferring it to any other.

Convex sides.

The last, but most important point, to determine is the angle which the side of the blade should bear to its face—in other words, should the angle of the cutting-edge be acute, right-angled, or obtuse? *Acute-angled edges.* Acute angles are decidedly bad, as they cut into the ice far too much, and thus create so much friction as to materially impede the skater's progress. They will even throw the skater over when attempting difficult turns, because of their tendency to hold the ice at the wrong moment. The selection of *Right and obtuse-angled edges.* right or obtuse angles must depend upon the quality of ice. For the comparatively soft ice of our average English winters, the obtuse-angled blade is, in my opinion, the best from every point of view. The edges of a skate should be perfectly true, but blunt; and the obtuse-angled edge is a blunt edge which keeps true for many years without regrinding. The fact is, that a skate should grip the ice to the least possible extent consistent with safety, as in this way friction is diminished, and the skater progresses with much more ease and with greater speed. An obtuse angle of about ninety-five degrees holds sufficiently well on our English ice to prevent side-slip, and at the same time allows the skater to execute difficult movements with a sense of freedom from effort which is especially delightful to one previously accustomed to a more acute edge. I have never yet found ice in England too hard for obtuse angles, but I am told that the hardness of the ice met with in Switzerland and in Sweden necessitates the use of a right-angled edge, and I can quite believe this to be the case.

Summary.

The blade, then, that I consider the best for use in this country is ground to a radius of seven feet, with a uniform width, from end to end of its face, of three-sixteenths of an inch, and with straight sides ground to an angle of about ninety-five degrees with the face (see Plate I.). In recommending this blade I speak as a combined figure-skater, and the majority of skaters in England practise combined figures almost exclusively, or the movements that are used in combined figures. Some, however, work at continuous figures with equal assiduity, and the opinion, therefore, of Mr. W. F. Adams (who is an expert in continuous skating, as well as a first-rate combined figure-skater) on the best kind of skate-blade for those who practise both styles of skating is well worthy of record. Mr. Adams prefers a blade ground to a curve of six feet radius and which has convex sides. The widest portion of the blade on its face is situated about four inches from the heel, and measures a quarter of an inch, with a taper towards the toe and heel, at each of which places the width is an eighth of an inch. At the broadest part of the blade the angles are right-angled, but towards the toe and heel are slightly obtuse.

HEIGHT OF SKATE.

The proper height of a skate is a matter of some importance. There is no doubt that just as it is possible to have too high a skate, so it is possible to have one too low, and of the two faults, probably the first is least. If a skate is too low the foot is apt to touch the ice when the skater is hard on an edge, and a good deal of power is also lost. It is well, too, to remember that in estimating the strain exerted on the ankle by any particular skate, one must reckon the distance of the ankle joint from the ice, and not the height of the skate alone; so that a slight increase in the height of a skate does not increase the strain on the ankle so much as at first sight would appear likely. A fair average height for a skate is from an inch and a half to an inch and three-quarters, measured at that portion of the skate which lies under the ball of the foot.

Price of skates.

It is evident, from the descriptions that have been given of the different blades used in figure-skating, that great care is needed in the manufacture of the best class of skates. Not many years ago their production rested with one or two London firms, who charged very high prices and took a very long time to execute orders. It was, indeed, impossible to procure an accurately made skate for less than £2. Now, however, skates of the best possible material, workmanship, and finish are turned out in large numbers every year at a moderate price by Mr. John Wilson, of Sheffield. The obtuse-angled skate which is called by my name, as having been recommended by me for combined figure-skating, and which the illustration in Plate I. depicts, has been made for many years by Mr. Wilson with great accuracy according to the dimensions I have given, and is procurable in London for something under £1. The era of high-priced skates is indeed over.

FIXING OF SKATE.

Having obtained a pair of skates of the size suited to him, the skater should proceed to attach them to his boots in the following manner. The heel-plate of one skate should be fixed to the heel with a single screw, in such a position that the heel of the blade lies over the centre of the back of the heel of the boot, and projects three-quarters of an inch beyond the latter. The skater should then put on the boot, and stand up in it and move the sole-plate of the skate about until it feels to him to be exactly under the centre of his foot. A pencil mark should then be made on the sole round the mount, when the boot may be taken off and the mount fixed with a single screw. The same process having been gone through with the other skate, the skater should now put on both boots, lace them up tightly, and walk about the room for some time. It will then be quite easy to tell if the skates are not quite in their right places, and the error can be rectified before all the remaining screws are driven in. This elaborate explanation has been given because it is very annoying to find out on the ice that a skate is not exactly in the proper position, for when once all the screws have been driven in it is very difficult to make a slight alteration, as they will not bite well a second time unless driven into the leather at some distance from the original holes. When a skate has been properly fixed it will generally be found that the front of the blade lies under the second toe.

BOOTS.

Uppers. Good skating boots should have upper leathers which are stout, but not too rigid, or they will gall the ankles; and they should not extend higher up the leg than ordinary boots. When laced up tightly, too, they should not meet in the middle line, as they are sure to stretch a little with wear; *Eyelets.* and the eyelets should be placed much nearer together than is usual, so that plenty of support may be obtained. The tongue should not be too wide, and it should lie perfectly flat over the instep. *Spongio-piline.* It is a good plan, also, to cut a piece of spongiopiline (this is the material used for compresses, and can be bought at any chemist's) about four inches by an inch and a half, and to place it underneath the tongue, so as to prevent the galling of the instep, which nearly always occurs unless such a precaution is used. The average thickness for the sole of a skating boot is three-eighths of an inch, and the corresponding height for the heel is an inch and an eighth. It is a mistake to have too low a heel, the above height being the lowest admissible, and the sides should be quite straight. A sloping heel, especially at the back, is an abomination.

Sole.

Heel.

It is well to add that the best skates and boots procurable will not make a man skate unless he is enthusiastic in his efforts to learn. Of cheap skates the Acme is probably the best, and some of the finest skaters of the day have learnt their art upon them, foremost amongst whom may be mentioned Miss L. Cheetham, whose skating is the envy of all ladies and of most men, and the admiration of everybody.

Cheap skates.

COSTUME.

Members of "the Skating Club," when skating in London, wear tall hats, black coats, and trousers. No costume looks better, if a man skates in good form. Frock coats, even, are seen on the club rink, and look uncommonly well. For country skating, soft hats or caps, loose tweed coats, and knickerbockers are perhaps more suitable, though, personally, I think trousers always look better than knickerbockers. Ladies look best, in town or country, in a well-fitting, tailor-made dress.

There is no doubt that for people with a rheumatic tendency a day's skating is not without danger, unless great care is taken to guard against chill. Figure-skaters are apt to get very hot, in which case a drive or railway journey home at the end of the day, with the thermometer some degrees below freezing-point, is not to be desired. The comfort of a club pavilion, in which a partial change of underclothing can be effected, perhaps near a good fire, is a great boon to such people, and indeed to everybody.

CHAPTER IV.

FORM.

"FIGURE-SKATING is a matter of balance, not of force." That steadiness, without which balance is impossible, comes largely from the pose of the body, and the rules which Englishmen have laid down as governing the attitude of the body have been framed with the view of conducing to stability of balance, so that the friction of the skates on the ice may be reduced to a minimum, and the skater may progress with the least amount of effort to himself, and with the least appearance of effort to others.

Object of rules of form.

Let it be stated at the outset that these rules of "form," as they are called, differ wholly from the notions of skaters of other nations. There are, in fact, only two styles of figure-skating—the British and the non-British—and which is the

Styles of skating.

more graceful of the two is, of course, purely a matter of opinion. The rules of form upon which the British style is based have at any rate the advantage of being well defined. They are clear, and, on the whole, there is no dispute about them ; so that there is a remarkable uniformity of method amongst the exponents of that style. Some, it is true, interpret the rules in their most extreme sense, and have over-developed the doctrine of uniformity. Others, again, allow themselves more freedom, and have saved themselves from the error, as it seems to me, of being too academic. On the whole, however, the methods of the British figure-skater are much the same wherever he skates, and however modified his practice may be by the traditions of a particular school. Such similarity of method does not exist amongst the exponents of the non-British style. Each individual skater, indeed, appears to be a rule unto himself, no considerations of form, other than his own preconceived notions of what is graceful, controlling his attitude, and no fixed standard of good style being apparently recognized by him.

ESSENTIALS OF FORM.

What, then, are the essentials of good form in figure-skating according to the ideas of the British school? At the commencement of a stroke force is demanded, and just so much muscular effort must be applied as will launch the skater firmly upon the edge of his skate at the desired rate of speed. To effect this in the case of a forward stroke, the body, and with it the knee of the leg which is shortly to receive the weight of the body, must be bent, as much as is necessary, but not more. At the same time, the foot upon which the skater is not for the moment going to travel—the so-called unemployed foot—is now to be turned outwards, until it lies at about an angle of 45° with the line of motion, and a vigorous thrust made with it against the ice, the front portion of the skate being most employed in this effort, although the entire length of the blade is often used for a powerful stroke. By means of this thrust, or stroke, the skater gains the power which launches him on the travelling edge of the other foot. Up to this point his attitude has been that common to the devotees of both styles of

The stroke.

skating, but now the peculiarities of the British style assert themselves. The skater is taught that the time for bending the body and flexing the knee of what is now the employed leg, *i.e.* the leg upon which the skater is travelling, has come to an end. At the moment when he is firmly on his edge, the knee must be promptly extended, and the body held absolutely upright, but with a slight sideways inclination; that is to say, if the skater is progressing forwards on the right foot, the body must not look full front, but the right shoulder and the right thigh must lead, the left shoulder and thigh being slightly turned to the rear. The unemployed leg must be kept free of the ice, and carried behind the employed leg whenever possible, the heels of the two feet being approximated. The head must always be turned in the direction of progress, and is to be carried horizontally, and never inclined either upwards or downwards. A tendency to look down on the ice is the commonest error, and is to be carefully avoided. The arms also should hang loosely by the sides of the body in any easy position, and should not swing about unnecessarily. The attitude which results from the observation of these rules is to be kept without variation until

Employed leg.

Body.

Unemployed leg.

Head.

Arms.

the time comes for the next stroke, even if in the mean time a serpentine line, or a turn, has been executed. In the latter event, however, as the skater progresses backwards after the turn instead of forwards, the head must be turned to look in the direction of progress, but no alteration in the pose of body, arms, or legs is to be made, the sideways attitude remaining the same, the left shoulder and thigh now leading.

Travelling area of skate-blade.

The general posture of the skater's body, and limbs, from beginning to end of a stroke, having been fully set forth, it is now necessary to clearly define what portion of the skate-blade the skater should travel upon throughout this period. No matter whether the skater is travelling forwards or backwards, whether he is executing a serpentine line or a turn of any description, it may be said, in general terms, that he should travel upon that portion of the skate upon which the weight of the body is directly transmitted, and if he is holding himself strictly upright, with a rigidly extended knee, as he ought to do, according to our rules of form, this portion of the skate will be represented by a well-defined area of about five inches only in length (see

(Fig. 3, p. 66). This area extends from a point situated half an inch behind the centre of the heel of the boot forwards to another point about five inches behind the extreme toe of the boot, or, taking the skate itself, from a point one and a half-inch in front of the extreme heel to another point five and a half inches behind the extreme toe, this latter point lying, in fact, somewhere under the posterior third of the sole-plate. This area of the skate I shall speak of in the following pages as the *travelling area*, and, though it is true that in executing some turns the skater will momentarily use the part of the skate which lies behind the rear point mentioned above, and that in some other turns he will momentarily use that portion of the skate which lies a little, but not much, anterior to the front point mentioned above, nevertheless three-fourths of the work is done on the travelling area. That portion of the skate which lies in front of the travelling area is used almost entirely for the purpose of giving the thrust necessary for taking a new stroke, and may be termed the *striking area* (see Fig. 3, p. 66). I have here defined the travelling area in general terms only, later on I

Striking area of skate-blade

shall state more in detail, and reference to Fig. 3 and the table accompanying it will show what portions of the travelling area are used in executing the various turns and edges. Enough has been said, however, to make it clear that the old teaching, "Forward turns on the toe, and backward turns on the heel," is radically wrong, at any rate so far as the forward turns are concerned. Any one who takes the trouble to watch very carefully the balance of a first-rate skater may note for himself that the foremost two or three inches of the skate, which may be termed the toe, are never used at all except for striking; and, moreover, that the rearmost inch, or extreme heel, is only used exceptionally.

To recapitulate—if the skater observes the rules of form, he will find himself travelling on that area of skate-blade which we have just defined. If, on the other hand, he deviates from them to any marked extent, he will rock to and fro beyond the limits of the travelling area, with the result that his balance will be unstable, friction will be increased, and he will progress with less speed and less ease. Since the publication of the first edition of Messrs. Vandervell and Witham's book on

"Figure-skating," when the plan was first adopted, it has been usual to give a summary of the rules of form for the benefit of beginners.

Summary of Essentials of Form.

1. Body to be held strictly upright, moderate flexion only being permitted at the moment of taking a stroke.

2. Employed leg to be kept straight, the knee being fully extended whenever possible, flexion only being permitted at the moment of taking a stroke.

3. Unemployed leg to be carried behind the employed whenever possible, the heels being approximated.

4. Head to be turned in direction of progress and carried horizontally, any tendency to look down upon the ice being particularly avoided.

5. Arms to hang loosely by the sides of the body as far as possible.

The British style of skating is considered by its opponents to be stiff and ungraceful; and undoubtedly the above rules of form, if interpreted in too rigid a sense, tend to create a want of freedom and elasticity of movement. Just so much latitude, therefore, is allowed as will prevent the development of "poker elegance." The skaters of St. Moritz and Davos, especially the former, however, allow themselves no such latitude, and, indeed, rigidly adhere to the most extreme interpretation of the foregoing generally accepted rules, with additions of their own tending more still in the direction of fostering what has been aptly termed the "wooden man" style. For, not content with a straight employed leg, a straight unemployed leg is also insisted upon by them. English skaters, as a rule, carry the latter with the knee bent, and the foot turned so that the toe looks slightly backwards (if the skater is travelling forwards), the heel being near its fellow, but not touching it. The skater trained in the Swiss style, however, carries the unemployed leg quite unbent, "like a crowbar," and, moreover, holds it closely up against its fellow (it is generally brought up sharply into this position with a thud, directly after the stroke is taken). The inner side of the instep, too, is implanted tightly against the heel of the other foot, and the toe points forwards, nearly in the same direction as its fellow; the

Anglo-Swiss school of skating.

two legs, in fact, lie almost alongside one another, and everywhere closely approximated. In order that this union of the legs shall not be disturbed, and the employed foot shall not vary from its position in the slightest degree when a turn is executed, a considerable muscular effort is required of the employed foot, which is jerked round sharply with a "click." The turn is always exquisitely done, and the pose of the body at the time is irreproachable, but the jerk is ungraceful. The aim, too, of the skater from the Engadine being to skate all his curves of extra large size and at extra high speed, the bending of the body and knees at the moment of striking is exaggerated, in order that the necessary impetus shall be obtained. The same considerations influence the taking of a back-stroke off the "tail" of a "three"—as in the figure "twice back"—so that a decided stamp, to gain force, is very apparent. These peculiarities produce a general effect which is the very reverse of graceful, and, when carried to their logical extreme, must be held to justify the reproach that the ultra-British style of skating, at any rate as it emanates from St. Moritz is stilted, wooden, and ungraceful.

Particular attention has been called to these points, because this school is just now exerting a very marked influence over British figure-skating, owing to the exceptionally fine skating of its best exponents. For proficiency in technique, perfection of balance, power, accuracy, and confidence, these skaters are indeed unequalled. Cannot the same results be obtained with more freedom of movement, more vivacity, and less stiffness of action?

The form of the British figure-skater is that which is unquestionably best adapted to the figures he executes. Large, powerful curves and big turns, such as are used in combined figure-skating, are his ideal, and for these the straight knee and quiescent unemployed leg are essential. Cramped "eights" and stunted "threes," small circles and narrow curves, are not, as a rule, in his line. For these a different style of skating is required, namely, the non-British style—just as excellent in its way, but essentially different to our own. Continuous figures—perhaps the most difficult branch of the art, and requiring endless practice—cannot be done gracefully, and probably never efficiently, in the British style; for here the small curve is paramount, and the bent knee and the swing of

Form in continuous skating.

the unemployed leg are best adapted to the end in view. When this bending of the knee and swinging of the leg is kept within bounds, the movements of an expert continuous skater are most graceful. The weak point in the non-British style, as was stated at the commencement of this chapter, is the lack of uniformity of method amongst its devotees, amongst whom, indeed, may be seen a wonderful diversity of kicking of legs and throwing of arms. Nothing can be more ungraceful and ungainly than the movements of the skater who allows himself unlimited licence in this respect; but that the most difficult figures can be skated in this style, with consummate finish and grace, was delightfully demonstrated in London in February 1898 to those of us who watched the skating of the foreign competitors for the amateur championship of the world. Probably the finest continuous skaters of the future will be those who have been trained in the British school; for the doctrine of unbent knee and quiescent unemployed leg should surely prove to be an excellent early discipline for the fortunate ones possessed of the time, opportunity, and ability to become proficient in both schools of figure-skating.

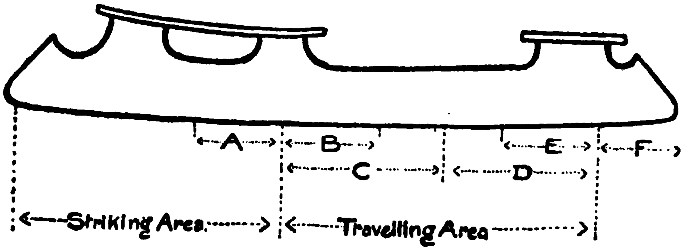


FIG. 3.

A. A little in front of Travelling Area		Inside back change made with the continuous stroke. Outside back change made with the continuous stroke. Outside forward bracket.
Travelling Area	B. Anterior third	All the forward turns, *except* Outside forward bracket.
	C. Anterior half	Inside edge backwards. Outside edge backwards.
	D. Posterior half	Inside edge forwards. Outside edge forwards.
	E. Posterior third	All the back turns, *except* Inside back three. Inside back bracket. Outside back bracket.
F. Behind Travelling Area		Inside forward change made with the continuous stroke. Outside forward change made with the continuous stroke. Inside back three. Inside back bracket. Outside back bracket.

CHAPTER V.

SIMPLE FIGURES.

THE ultimate aim of every British figure-skater is to skate in combination. But it is far more difficult to skate figures in concert with several other skaters, than to perform the same figures alone. Hence the beginner must first of all thoroughly master the elements of the craft, *i.e.* he must be able to skate by himself, strongly, and in good form, the so-called simple figures, by which are meant all the various edges, changes, turns, etc., which can be introduced into combined skating. Even experts find it necessary to constantly practise by themselves some of the more difficult of these simple figures, if they wish at all times to keep true to their places in a combined figure.

Before the beginner ventures on the ice for the first time, he will find it a good plan to practise walking on his skates indoors, so as to accustom his ankles to the considerable strain shortly to be thrown upon them. He should master the chapter on "Form," and remember from the first that it is the attitude of the body which controls the movements of the legs. He must not make the mistake of trying to force the feet in the desired direction, trusting to the body to follow them; but rather bear in mind that, if the body is in the correct position according to the rules of form, the feet will soon do what is required of them without effort.

Figure-skaters move almost entirely upon either the inside or outside edge — the former corresponding to the inner side of the foot, and the latter to the outer side. Since progression may be forwards or backwards upon either edge, we generally, if erroneously, speak of the four edges, namely, the inside edge forwards, the outside edge forwards, the inside edge backwards, and the outside edge backwards. The symbol RIF, appearing on diagrams in the following chapters, means "right foot inside edge forwards," from which explanation the other symbols of a similar kind will be readily understood.

Explanation of symbols.

First steps.

Before the skater learns to move on any of the four edges, he must teach himself to progress forwards on the flat of the skate. He should avoid any assistance, however kindly offered him. Confidence and an erect attitude only are required, and the beginner should start by making very short steps, as if walking. The legs will have a tendency to slip away forwards, or backwards, from underneath the body, and this can only be corrected by taking care that the weight of the body shall be exactly over the foot upon which the skater is travelling. As soon as the beginner can glide a short distance on either foot without putting the other to the ice, he must abandon the walking movement, and learn to glide forwards on one foot by means of a strike or shove off from the ice with the other. He will soon acquire the power of balancing himself upon alternate feet, and may then begin to master the various edges. Even at this early stage, he must not allow one foot to become stronger than its fellow, but must now, and always, bear in mind the old and excellent rule—"Double practice for the weaker leg."

THE FOUR EDGES.

Inside edge forwards.

Inside Edge Forwards.—The skater must strike boldly with, say, the left foot turned toe outwards at an angle of forty-five degrees with the line of motion, in the manner described in the previous chapter on "Form," until he is fairly on the inside edge of the right foot. He must then adopt the attitude fully described in the same chapter, the right shoulder and thigh leading, until the next stroke on the left foot is taken, when the left shoulder and thigh lead in turn. The head, always turned in the direction of progress, will look first over the right shoulder, and then over the left, and in this way will strokes be taken, first on one foot, and then on the other, until curves of gradually increasing size and strength will be accomplished. While travelling on this edge, the skater must move on a portion of the skate-blade of uncertain length, but situated somewhere within the posterior half of the travelling area of the skate (see D, Fig. 3, p. 66). If he allows himself to get further forward than this, his speed will be instantly checked. The main difficulty—and a considerable one—to be overcome in skating this movement is a tendency to curl inwards, and make sharp curves with short, scratchy strokes. One cause of this difficulty is that the skater's centre of gravity tends to lie not directly over the travelling foot, but inside it; and another is the unemployed leg, which owing to its natural anatomical position hangs, so to speak, on the inner side of the curve of progression, and tends, by its own weight, therefore, to throw the skater more hardly on to the edge than is necessary. The antidote is to keep the unemployed leg to the rear of the employed, with the knee and toe turned backwards away from the direction of progress. The body, too, must be held absolutely upright. The skater must remember that his aim should be to make sustained curves of as large a radius as possible, without waiting, however, until his impetus is almost exhausted before taking the next stroke. Stroke should follow stroke in an even

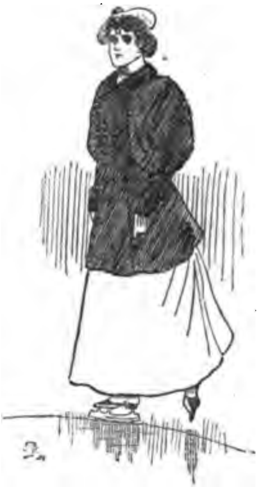


FIG. 4.

flow, without hurry, but also without stoppages necessitating abrupt renewals of progress. The illustration (Fig. 4) shows the correct attitude of a skater on the inside edge forwards.

Outside edge forwards.

Outside Edge Forwards.—This edge is more difficult to learn than the preceding, because the unemployed foot, being outside the curve on which the skater wishes to progress, is not in an advantageous position for saving the skater from falls. For this reason, also, it is practically impossible to strike out in the correct attitude at first, and it is wiser to get some sort of hold of the edge in a less ambitious way to start with, or falls will discourage the learner. There are two such methods of progress to which the learner's efforts are generally directed. One is to skate round and round the circumference of a big circle, with both feet on the ice, looking all the time at the centre of the circle, and keeping the inner foot on the outside edge, while the outer foot, as is naturally the case, remains on the inside edge; then the outer foot is raised from the ice now and again, and the inner foot still being on the outside edge, the skater by degrees learns to feel himself travelling upon it, and in time he can progress some distance, the other foot still being raised, or used occasionally for pushing purposes. The other method is to take short steps, as if walking, but crossing one foot over the other at each step, taking care to place each skate down on the outside edge every time. By degrees the walking movement becomes a gliding movement, and the skater finds himself progressing on short curves of outside forwards. This movement is termed the "forward cross-roll," and, notwithstanding the disapproval of some eminent teachers of skating, I think this is the best method of learning to get an early hold of the edge, provided the beginner is made to understand that, directly he is able to do so, he should renounce the cross-roll, and learn to strike out upon the edge in the correct attitude. This latter is precisely the same as for the inside edge, the method of striking also being the same, and when once the beginner has mastered his fear of falling, and learns to lean boldly over on the edge, with his unemployed leg in the proper position, and with his body erect, and in the regulation sideways attitude, he will find it a comparatively easy matter to hold long, bold curves, because the unemployed leg, from its position, does not tend to bring the skater into shorter, sharper curves, as in the case of the inside edge, and because the skater's centre of gravity lies over the travelling foot. Some portion of the posterior half of the travelling area is the part of the skate-blade used in outside forward skating (see D, Fig. 3, p. 66), and any deviation from this portion of the skate will lead to loss of balance. The illustration (Fig. 5) is a very good representation of how to skate on this edge.

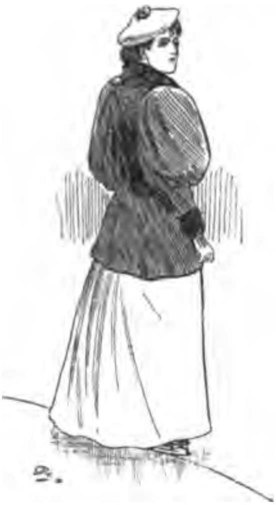


Fig. 5.

Inside edge backwards.

Inside Edge Backwards.—This is a difficult movement. The amount of control which a skater has over this edge forms, in fact, an excellent test of his skating ability. The easiest way to learn it is to practise the forward "three" turn, the second half of which figure consists of the inside edge backwards; and the method of executing this turn will presently be described in detail. Many first-rate teachers of skating, however, insist on the inside edge backwards being acquired by striking from one foot to the other, a proceeding which shall now be described, although it is difficult of performance, and the reverse of graceful, however well done. The cause of this difficulty and want of grace, is that, owing to the peculiar position of the body when progressing backwards on the inside edge, correct attitude has to be abandoned before the end of one stroke, in order to prepare for the next. The skater travelling backwards, say, on the left foot, in good form, *i.e.* with his head over the leading right shoulder, must, before taking the next stroke, turn his head sharply round on to the left shoulder, at the same time rotating the latter from right to left. The position on the left foot now becomes untenable, and the skater should then drop the right on to the inside edge backwards, placing it close to the left foot, and a little behind it. At this moment a strike-off is obtained from the left foot, the toe being turned outwards at an angle of about thirty degrees with the line of motion. Any tendency the skater may have to strike off with the feet separated must be avoided, or his efforts to get firmly on the edge will be more ungainly than ever, and far less successful. This back-thrust from the ice undoubtedly increases the ugliness of the movement. The skater will now be in the proper attitude for the inside edge backwards on the right foot, but, just as when skating the inside edge forwards, he will find the same difficulty of holding bold curves of large radius, and for exactly the same reason (see p. 71). To correct this difficulty, the heels must be approximated, and the knee and toe of the unemployed leg turned towards the direction of progress. While progressing on the edge, the skater must use some portion (probably the posterior part) of the anterior half of the travelling area of the skate (see C, Fig. 3, p. 66) until the time comes for the next stroke. The illustration (Fig. 6) shows a skater travelling on the inside edge backwards.

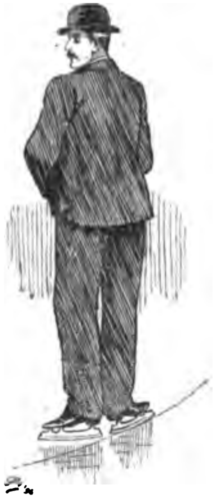


FIG. 6.

A powerful stroke from the inside edge backwards of one foot to the inside edge backwards of the other foot is a speciality of those trained in the Anglo-Swiss style of skating. Mr. Archibald Read, who is a brilliant exponent of that style, gives the following hints in the "Skating" volume of "the Oval Series." Just before the stroke is to be taken, "bring the curve well round till the left foot is almost at right angles to the direction in which you are travelling. At that moment put the right foot down parallel with, and close to it on the inside edge, and strike with the left as you take it off the ice, simultaneously beginning a change of position which shall bring the body to a corresponding but opposite position necessitated by the change of foot. The strike on changing feet is very difficult, but remember . . . especially to keep the feet close together."

Outside edge backwards.

Outside Edge Backwards.—This is one of the prettiest movements on the ice, and not very difficult to acquire. A modified cross-roll backwards is the best method of learning it, and, indeed, in combined figure-skating, the stroke is nearly always taken in this way. The beginner should commence by putting one foot gently down behind the other, without attempting to glide, but as the right foot is dropped to its place behind the left, the head should at the same moment be turned to look over the left shoulder, the latter at the same time being strongly rotated into the leading position; and when the left foot is put down on the ice, the head should in a similar manner be turned well on to the right shoulder, which is now rotated to the front. This alternate turning of the head, and rotation of the shoulders, soon throws the skater firmly on to the edge, and the little steps are succeeded by a gentle gliding movement, which in turn is succeeded by true curves of moderate size, and the skater finds himself securely on the edge without any effort. The correct attitude for a skater on this edge is illustrated in Fig. 7, drawn from a photograph kindly sent me by Mr. W. Leaf. Three points must be remembered if this

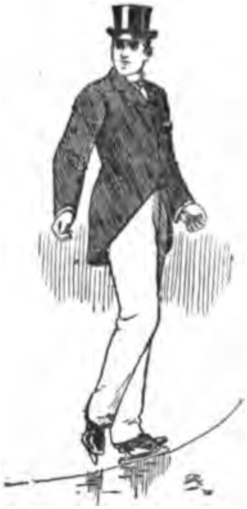
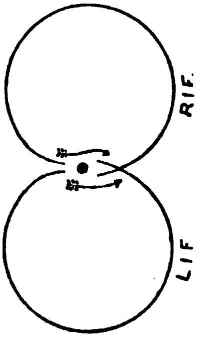


FIG. 7.

movement is to be skated easily and effectually. First, there must be no real cross of one foot across the other, as in the forward cross-roll, but one foot should be dropped into a position exactly behind the other, as though the rear foot were about to continue identically the same curve as its predecessor. Secondly, at the very moment when the foot is placed on the ice, that portion of the skate area upon which the travelling is to be done should meet the ice and no other—*i.e.* some portion (probably the posterior part) of the anterior half of the travelling area (see C, Fig. 3, p. 66). The tendency will be to commence by bearing on a portion of the skate much farther in front than this, with possibly a tilt backwards later on; but unless the skater follows the advice I have given, he will attain no speed at the commencement of the stroke, where it is most needed, and his balance will be unstable throughout. This drop straight on to the travelling area constitutes, in fact, the stroke itself, as very little push-off can be obtained from the other foot, with which to gain pace. Finally, there must be no hurry; indeed, the slower this movement is done, to begin with, the better, since the beginner always experiences a tendency to scramble from one foot on to the other, a practice which inevitably leads to the stroke being taken on the front part of the skate, with the results just mentioned.

THE FOUR SIMPLE EIGHTS.

An eight is a figure the marks of which on the ice resemble the numeral 8. The simple eights each consist of two plain circles executed on one of the four edges. Hence there are four such eights: the inside forward, the outside forward, the inside back, and the outside back eight.



INSIDE FORWARD EIGHT.

FIG. 8.

Inside forward eight.

Inside Forward Eight.—This figure simply consists in prolonging a curve of inside forward edge until a complete circle is made, and the skater has returned almost to the spot from which the stroke was started, when the next stroke is taken, and another circle being completed, the figure is accomplished (see Fig. 8). It is well to place an orange on the ice as a centre, or to mark in some other way the place at which each stroke is to be started and finished. Such a fixed point helps to keep the figure uniform and "square." The diagram (Fig. 9) shows the meaning of the word "square" in the present instance. The eight on the right-hand side is "square," while that on the left is "out of square." The orange, too, is useful to the beginner as a means of training him in the art of "skating to a centre," the importance of which will appear later on.

Other eights.

No special description of the other simple eights is necessary, as the same idea is carried out in each case. It is well to add, however, that the stroke at the centre, in the case of the outside forward eight, may be taken, either in the usual way, or from the cross, as in the forward cross-roll. In the case of the outside back eight, however, the modified cross-stroke already described is nearly always used. The inside back eight is a very difficult figure to skate with any degree of success, because of the reasons mentioned when describing the inside edge backwards.

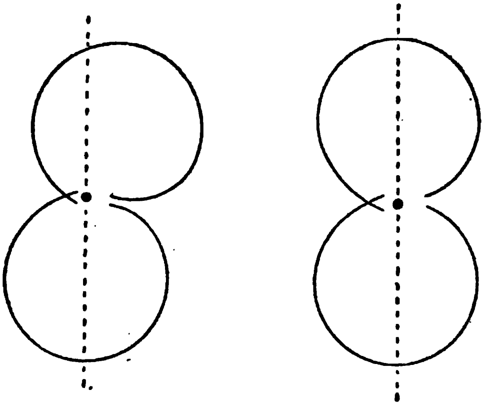


Fig. 9.

There are many other eights practised, in which different varieties of turns, and their combinations, or other figures of different kinds, are incorporated in each circle of the eight. These chiefly belong to the continuous figures in skating.

THE FOUR CHANGES.

A skater is said to change the edge, or execute a "serpentine line," when, progressing upon one foot, either forwards or backwards, he passes from the outside edge across the flat of the skate to the inside edge, or *vice versâ*. Hence there are four changes, two forwards and two backwards.

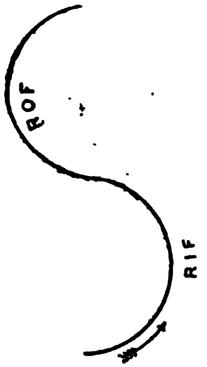
Inside forward change.

Inside Forward Change.—Imagine a skater on a curve of inside edge forwards of the right foot, right shoulder leading. If he now raises his body to the vertical, leans back a little, and then leans over a little towards the right, he will find himself on the outside edge forwards without any variation in the pose of the body (see Fig. 10). This is a very simple movement, and is purely a matter of inclination of the body in the direction indicated.

Other changes.

The other three changes, namely, the outside forward, inside back, and outside back, are equally simple, and inclinations of the body appropriate for each case are all that is required; for instance, the outside back change on the left foot demands a raising of the body to the vertical, and then a gentle inclination of the body forwards and to the right.

The change of edge, however, is frequently followed by a turn, as in the Q figures, or several changes follow one another on one foot, as in many continuous figures, and it then becomes necessary to gain pace and power at the moment of change. How this is done will appear later on. Meanwhile it is sufficient to say that, utilized as a means of gaining pace, the change of edge becomes a very important movement, and the knack of using it at the right moment, and skating it in the right way, is very difficult to learn.



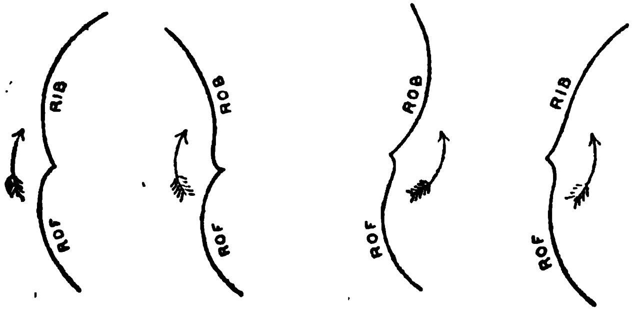
INSIDE FORWARD CHANGE.

FIG. 10.

THE DIFFERENT VARIETIES OF TURNS.

By a "turn" is meant a turning or revolving of the body upon one foot, so that forward progression is converted into backward progression, or *vice versâ*. A turn may be accomplished upon two edges, or upon one edge only, the flat of the skate being used for a second in both cases, just at the moment of turning. When two edges of the skate are involved, "three" turns or bracket turns are the result, according to the direction in which the body is turned; and when one edge only is used, we have rocking turns and counter-rocking turns, the distinction between which again depends upon the direction of revolution. In corresponding "three" turns and rocking turns, the body is revolved in the same direction; *e.g.* in the outside forward three and the outside forward rocking turn on the right foot the rotation in each case is clockwise, *i.e.* in the same direction as the movement of the hands of a clock, or, in other words, from left to right. Similarly, with bracket turns and counter-rocking turns the revolution of the body, in turns which correspond to one another, is the same in both cases; *e.g.* in the inside back bracket and the inside back counter on the right foot the rotation is from right to left, or in a counter-clockwise direction, *i.e.* against the hands of a clock. From every one of the four different edges, then, four different turns can be made, making sixteen in all, and, when we consider that we have two feet, and that the four changes of edge, as well as many other movements, may be combined with the sixteen turns, it is evident that there is no lack of variety in the number of figures, or combinations of figures, awaiting the energy of the ardent latter-day student of figure-skating.

The following diagram (Fig. 11) shows the four main varieties of turns, and the arrows are intended to indicate the direction of revolution of the body in each case.



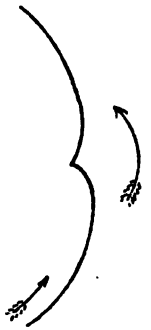
THREE. ROCKER. COUNTER. BRACKET.

FIG. 11.

THE FOUR "THREE" TURNS.

Inside forward three.

Inside Forward Three (see Fig. 12).—This is a turn from the inside edge forwards to the outside edge backwards. The skater is progressing upon the former edge in the correct attitude steadily balanced on some portion of the posterior half of the travelling area of the skate, and, if upon the right foot, with the head looking over the leading right shoulder. At the moment when he wishes to turn he shifts his balance temporarily further forwards on to the anterior third of the travelling area (see B, Fig. 3, p. 66.) The left shoulder should now be pressed back a little, so that the right shoulder comes even more forward than before. This is sufficient to start the revolution of the body in the desired direction, *i.e.* in



INSIDE FORWARD THREE (Rt foot).
OUTSIDE FORWARD THREE (Lt foot).

FIG. 12.

this case from right to left. The heel must now be turned briskly outwards away from the unemployed foot, and the head at the same moment should be gently turned to look over the left shoulder. The skater now finds himself on the outside edge backwards without any excessive muscular effort, the body quietly revolving as though upon a pivot, and without any ungraceful movement of the unemployed leg, which, throughout the figure, retains its position at the rear of the employed leg, though it need not be held there with absolute rigidity. The brisk turn of the foot, the movement of the head, and the shifting of the balance slightly forwards, accomplish everything. No rocking forward on to the toe of the skate, *i.e.* on to the striking area, and no swinging forward of the unemployed leg are necessary. Any such violent measures tend to throw the skater out of the one even curve in which he should progress, whether travelling forwards or backwards. It is, indeed, important to understand that in all the "three" turns, the action of turning should not alter in the least the general direction in which the skater is moving, which should be the same both before and after the turn. A glance at Fig. 12 shows this to be the case. When once on the outside edge backwards, the skater will find no difficulty in holding the edge, if he keeps to the anterior half of the travelling area of the skate as the body is in the correct attitude for the outside edge backwards, no alteration in the position of the shoulders being necessary after the turn. The main difficulty in this figure is to hold a good bold curve of inside edge before the turn, for the reason already explained (see p. 71). There is also a tendency for the turn to come too soon. This latter difficulty arises from an inclination to get too far forwards on the skate, which must be corrected.

Outside forward three.

Outside Forward Three (see Fig. 12). — This turn from the outside forwards to inside backwards is the most important turn on the ice, and is perhaps more used than all the other turns put together. Skated of large size it is the test most often required of candidates for skating clubs. It is very easy to do badly, and very difficult to do well.

Imagine a skater in good attitude on the outside edge forwards of the right foot, balanced on the posterior half of the travelling area of the skate. Since the direction of revolution for this turn on the right foot is from left to right, as soon as the skater is ready for the turn he must bring the left shoulder forwards in order to start the revolution of the body in the above direction. At the same moment he must shift his balance temporarily further forwards on to the anterior third of the travelling area (see B, Fig. 3, p. 66), and turn the heel briskly inwards towards the unemployed foot, while the head is slowly moved to look over the left shoulder.

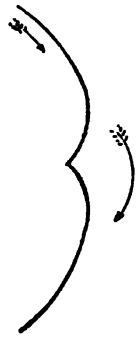
Up to this point all has been easy, but now that the skater is on the inside edge backwards his difficulties begin. He finds that there is an almost irresistible tendency for the skate to curl sharply inwards, instead of keeping on the same large curve which was easily retained before the turn. The unemployed leg, too, persists in dropping away from its fellow towards the centre of the circle, so that it is in a hopeless position for taking a fresh stroke.

There are three main causes tending to produce this state of affairs, for each of which a different remedy is indicated. First, the natural revolution of the body at the time of the turn tends to continue unnaturally after the turn, owing to the left shoulder having been brought forward in the way that I have described as necessary in order to start revolution in the proper direction. The skater's body, in fact, is in a wrong attitude for the inside edge backwards, and one tending to throw the skate too strongly on to that edge. To remedy this, the left shoulder must be quickly moved back again directly after the turn, the body being rotated in a direction contrary to the direction of rotation set up by the turn. The beginner, indeed, will find it necessary to hold back the shoulder by a decided muscular effort, in order to retain it in what is now the leading position. Secondly, almost all beginners make the mistake of taking this turn with a rush. In consequence of this, excessive rotation is set up at the turn, which makes the subsequent contra-rotation more difficult. The remedy is evidently not to hurry the turn, but rather to take it extra slowly. Thirdly, when a skater is on the inside edge backwards, his centre of gravity tends to lie not directly over the foot upon which he is travelling, but inside it, and the unemployed leg, owing to its natural anatomical position, hangs, so to speak, on the inner side of the curve of progression, and so tends, by reason of its weight, to throw the skater too strongly on to the edge. This difficulty is accentuated when excessive rotation of the body has already thrown the skater on to too small a curve. The remedy is to take great pains to place and keep the unemployed leg behind its fellow, with the knee and toe carried in such a manner as to look almost directly backwards in the direction of progress (see Fig. 6).

A point worth noting is that the skater should not travel too strongly upon the inside edge, but should try to throw himself away from the centre of the circle, so that he is almost on the flat of the skate, and travels almost in a straight line. This will help him to keep the tail of the three out. He should remember, too, that the anterior half of the travelling area is the portion of the skate that should now be used (see C, Fig. 3, p. 66). If, indeed, he travels further back on the skate than this, speed will be lost, although steadiness of balance will probably not be impaired ; but if he travels further forward, stability will be lost as well as speed. To hold a good long curve of inside edge backwards after the turn of the outside forward three, so that the skater is prepared at any moment, and at any place, to commence another similar three upon the other foot at a good pace, and without faltering, is a first-rate test of fine skating.

Inside back three.

Inside Back Three (see Fig. 13).—This turn from inside back to outside forward is far the most difficult of the "three" turns, and especially so at a high rate of speed. I stated in the chapter on "Form," p. 59, that in some turns the skater momentarily uses that part of the skate which lies behind the travelling area. The inside back three is one of these turns, and the skater will find it necessary to pivot on the portion of the skate indicated in order to avoid a "scrape," and to make a perfectly clean turn (see F, Fig. 3, p. 66). The attitude of the skater and the portion of the skate used by him when progressing on the inside edge backwards before the turn, and on the outside edge forwards after the turn, need no description, as they will be understood from what has gone before. To skate these turns alternately, first on one foot and then on the other, is an extremely difficult matter, and necessitates the use of the choctaw stroke, which is described later on (p. 122). With regard to the way of making the turn itself, it is much easier of execution if the movement of the head, and the slight rotation of the shoulders which starts the revolution of the body, be commenced some seconds before the skater actually wishes to turn. Thus, supposing he is on the right foot, some few seconds before turning, he should allow the head to look over the right shoulder, and should rotate the shoulders from left to right. The inside back edge will now become untenable, and if the skater now throws himself well back on to the heel of the skate, and briskly turns the toe outwards, away from the unemployed foot, the turn can be made without scraping. There is no doubt that a gentle forward swing of the unemployed leg makes this turn much easier, and, if done gracefully, is perhaps allowable; but no skater should be satisfied



INSIDE BACK THREE (Rt foot).
OUTSIDE BACK THREE (Lt foot).
FIG. 13.

until he can skate a true turn at will, with the unemployed leg in its proper position. Directly the turn has been made, since the body is not in the correct position for the outside edge forwards, the shoulders must be rotated back again so that the right leads. Unless this is done, the skater will not be steady on his curve of outside edge.

Outside back three.

Outside Back Three (see Fig. 13).—This is the turn from outside back to inside forward. All that is necessary to say about it is, that the turn should be made on the posterior third of the travelling area (see E, Fig. 3, p. 66), and that, although the body is in correct position for the inside edge forwards after the turn is completed, so that no contra-rotation of the shoulders is needed, nevertheless it is not easy to hold a good bold curve of inside forward edge after the turn, because of the action of the skater's centre of gravity, and the natural position of his unemployed leg (see p. 71). A tendency to tilt forwards after the turn on to the front of the skate must be corrected, the carriage must be very erect, and the unemployed leg must be held well back. To skate these threes on alternate feet, the choctaw stroke is needed, as in the case of the preceding turn.

THE DIFFERENT VARIETIES OF Q'S.

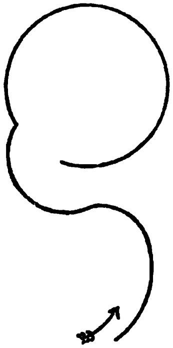
A "Q" is a change followed by a three turn, and a "reverse Q" is a three turn followed by a change. Similarly, we have rocker-Q's, counter-Q's, and bracket-Q's, with the reverse varieties of each; for instance, a rocker-Q is a change followed by a rocking turn, and a reverse bracket-Q is a bracket turn followed by a change. When, in the Q figures, the edge which immediately succeeds the turn, or, in the reverse Q figures, the edge which immediately precedes the turn, is prolonged round so as to make a complete circle, marks are left on the ice which somewhat resemble the letter Q (see Fig. 14). Such complete Q's, however, are but rarely if ever skated, as will be noticed in the combined figures. The call, "change, turn," in fact, which implies no particular shape of figure, is now generally used in combined figures instead of "Q," and "bracket, change" instead of "reverse bracket-Q," and in the latter case the alternative name is decidedly preferable.

THE FOUR SIMPLE Q'S.

These figures, which consist of the four changes, two backwards and two forwards, each followed by a three turn, are the most useful figures in skating. They are very pretty, they lead to countless variations when combined with other figures, and they are a means of gaining both pace and power. Any of the four Q's can be skated of large size, and in accordance with all the rules of form, etc., given under the different edges and turns involved, but this necessitates a considerable speed to start with. In combined figures, however, a Q is often commenced at a comparatively low rate of speed, and it is then necessary to skate in the way about to be described, if pace is not only to be retained, but possibly increased.

Inside forward Q.

Inside Forward Q (see Fig. 14).—The skater should start without any hurry upon a moderate curve of inside edge forwards, say upon the right foot, holding himself in the correct attitude, with the right shoulder leading. Just before the time comes for making the change he should lean strongly over on to the inside edge, with the result that a partial loss of equilibrium is effected, the body being in advance of the foot. To overcome this, the skater must, after first leaning well back on to the heel of his skate, behind the travelling area (see F, Fig. 3, p. 66), sharply turn the toe inwards, so that the skate moves through an angle of about thirty degrees, and he must bring the foot quickly forwards at the same time, so that it overtakes the body. The effect of this action is to force the skate into a curve of shorter radius than that in which it has previously been travelling, and equilibrium is restored. The shoulders are at the same instant slightly but sharply rotated from left to right, with the result that the body faces full front. The latter is then strongly thrown over towards the right, so that the skater finds himself firmly on the outside edge forwards. The rapid advance of the foot to catch up the body leads, moreover, to an increased rate of speed. As soon as the change has been made, the shoulders should not be rotated back into the correct attitude for the outside forward, because the three



INSIDE FORWARD Q (Rt foot).
OUTSIDE FORWARD Q (Lt foot).

FIG. 14.

turn on to the inside back edge has almost immediately to be made, and the shoulders are now in the proper position for starting the revolution of the body from left to right, necessary for that turn, which is made by still further advancing the left shoulder, and briskly turning the heel inwards, until the body pivots on the anterior third of the travelling area of the skate (see "Outside Forward Three," p. 90). A temporary, if slight, bending of the employed knee, and a gentle swing forward of the unemployed leg, are admissible at the moment of change. The power, then, which is developed at the change of edge, is derived from a somewhat abrupt righting of a destroyed equilibrium. This is the force which is utilized in continuous figure-skating, when a fresh lease of speed is attained at every change of edge, the result of its application being what is termed the continuous stroke, the skater perhaps starting almost from rest, and yet continuing upon one foot for several minutes. There being no external impetus after the start, it is obvious that the continuous stroke as used in skating Q's, and in continuous figure-skating generally, is altogether a matter of equilibrium.

Continuous stroke.

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Outside forward Q.

Outside Forward Q.—This figure on the right foot is skated in a similar manner to the preceding, the chief points of distinction being that the shoulders which, as in the former figure, are slightly rotated from left to right when the change is made, must be rotated back, after the change, into the correct attitude for the inside edge forwards, right shoulder leading, and left shoulder held well back. In this position the shoulders are ready to start the revolution of the body from right to left, necessary for skating the inside forward three turn, which is made by further recession of the left shoulder and a brisk turning outwards of the heel, while the body pivots on the anterior third of the travelling area (see "Inside Forward Three," p. 87).

Outside back Q.

Outside Back Q (see Fig. 15).—This Q being the most difficult of the series, needs a special description. The difficulty arises from the fact that the inside back three, which is always hard to skate, now that it succeeds the back outside change, as it does in this figure, is harder than ever, because the skater is thrown very strongly on to the inside edge backwards after the change. Imagine a skater on a curve of outside edge backwards on the right foot. Just before the change he must lean strongly over on to the edge, and allow the body to get in advance of the foot, so that his equilibrium is partially lost. He must now rise on to the portion of his skate which lies a little in front of the travelling area (see A, Fig. 3, p. 66), and turn the heel firmly and quickly outwards through an angle of about thirty degrees, bending the knee of the employed leg a little as the foot is brought up to overtake the body, and rotating the shoulders slightly, but sharply, from left to right. He will soon find himself on the inside edge backwards, with his body inclined to the left, but facing full front. This attitude of the body, though incorrect for the inside edge backwards, must not be altered, because the inside back three has almost immediately to be made, and it is necessary that the shoulders should be in the proper position for starting the revolution

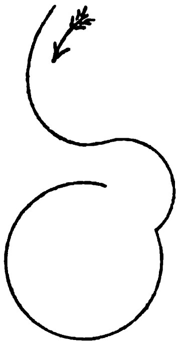

OUTSIDE BACK Q (Rt foot).
INSIDE BACK Q (Lt foot).

FIG. 15.

of the body from left to right demanded by that turn, before the latter is due. The head, also, must now be turned strongly on to the right shoulder, and the skater must shift his balance as far back as possible on to the heel of the skate behind the travelling area. Now, with a further advance of the left shoulder, and a brisk turning outwards of the toe, the three can be made, the unemployed leg, if possible, being kept in its proper position (see "Inside Back Three," p. 93).

Inside back Q.

Inside Back Q.—This figure (on the right foot) is skated in a similar way to the figure just described, the chief difference being that directly after the change is made the shoulders must be rotated back into the proper position for a skater on the outside back edge.

It is evident, then, that what is most noticeable in a Q, skated with the continuous stroke, is the considerable destruction and righting of equilibrium which takes place at the change, and the pronounced shifting of balance that occurs in the course of the figure. The summary (see opposite) of the sequence of events in each Q, and of the varying attitudes of the different parts of the body peculiar to each variety of figure in its different

		Q Commencing with R.I.F.	Q Commencing with R.O.F.	Q Commencing with R.O.B.	Q Commencing with R.I.B.
Before change.	Shoulders ...	Right leading	Right leading	Left leading	Left leading
	Head	On right shoulder	On right shoulder	On left shoulder	On left shoulder
	Portion of skate used	Posterior ½ of T.A.	Posterior ½ of T.A.	Anterior ½ of T.A.	Anterior ½ of T.A.
At moment of change.	Shoulders ...	Left advanced	Left advanced	Left advanced	Left advanced
	Head	Full front	Full front	Full front	Full front
	Portion of skate	A little behind T.A.	A little behind T.A.	A little in front of T.A.	A little in front of T.A.
	Foot turned ...	Toe inwards towards unemployed foot	Toe outwards	Heel outwards	Heel inwards
After change.	Shoulders ...	Unchanged	Right leading	Unchanged	Left leading
	Head	Unchanged	On right shoulder	Unchanged	On left shoulder
	Portion of skate	Posterior ½ of T.A.	Posterior ½ of T.A.	Anterior ½ of T.A.	Anterior ½ of T.A.
At moment of turn.	Shoulders ...	Lt. more advanced	Left receded	Lt. more advanced	Left receded
	Head	Moving on to left shoulder	Moving on to left shoulder	Moving on to right shoulder	Moving on to right shoulder
	Portion of skate	Anterior ½ of T.A.	Anterior ½ of T.A.	A little behind T.A.	Posterior ½ of T.A.
	Body revolves ...	From left to right	From right to left	From left to right	From right to left
	Foot turned ...	Heel inwards towards unemployed foot	Heel outwards	Toe outwards	Toe inwards
After turn.	Shoulders ...	Left leading	Left leading	Right leading	Right leading
	Head	On left shoulder	On left shoulder	On right shoulder	On right shoulder
	Portion of skate	Anterior ½ of T.A.	Anterior ½ of T.A.	Posterior ½ of T.A.	Posterior ½ of T.A.

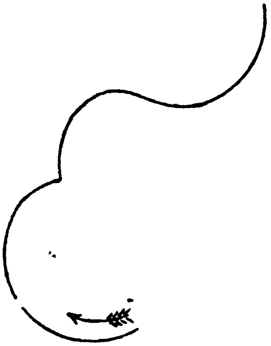
stages, may be found useful. For purposes of comparison the Q's on the right foot only are tabulated. The symbol T.A. means the travelling area of the skate-blade.

THE FOUR SIMPLE REVERSE Q'S.

These figures consist of the four "three" turns, two forwards and two backwards, each followed by a change. The method of skating them is easily inferred from what has gone before, but the outside forward reverse Q, being rather difficult, shall be described.

Outside forward reverse Q.

Outside Forward Reverse Q (see Fig. 16).—The skater must first execute an outside forward three, say upon the right foot, according to the full directions given on p. 89. The instructions there laid down for preventing rotation after the turn must be more carefully attended to than ever, because the skater has now not only to keep the tail of the three out in as straight a line as possible, but, at the moment of change, has, in addition, to pass over the flat of the skate on to the outside edge backwards. He can do this, and gain pace as well, if, just when the time comes to change, he leans strongly over on to the inside edge and allows the body to get in advance of the foot, so that he partially loses his equilibrium, and then raising himself on to the portion of his skate which lies a little in front of the travelling area (see A, Fig. 3, p. 66), forces the heel of the skate



OUTSIDE FORWARD REVERSE Q (Rt foot).
INSIDE FORWARD REVERSE Q (Lt foot).

FIG. 16.

sharply inwards through an angle of about thirty degrees, bringing the foot quickly after the body, and rotating the shoulders slightly, for the moment, from left to right. He must then immediately throw himself well over on the outside edge backwards, the shoulders being at the same time rotated back into their proper position, with the left leading. The skater must now hold himself strictly upright, and keep the left shoulder and the unemployed leg well back, and let the head look strongly over the left shoulder, or he will not retain a firm hold of the outside edge.

MULTIPLE "THREE" TURNS IN SEQUENCE.

The term "turn" when unaccompanied by any explanatory prefix, *e.g.* "rocking," is always understood to mean a "three" turn. Hence the expression "two turns" means two "three" turns skated in succession. Two or more turns in sequence upon one foot, and from any edge, when skated at a good pace, with large bold curves between each turn, and with the body in strictly correct attitude, need a very great deal of practice, and are a stumbling-block to even first-rate skaters.

Forward two turns.

Two turns skated alternately on the two feet, commencing on the outside edge forwards, are not very difficult, when skated on the cross-roll, but when skated large and without the cross, are much more difficult. Several turns in rotation, started from the same outside forward edge, are very hard

Forward multiple turns

to learn, and, even when mastered, need constant practice, if they are to be skated with perfect confidence, and at the word of command of the caller in a combined figure. Before he attempts them, the skater must have perfect mastery over both turns involved—namely, the outside forward three, and the difficult inside back three. He must learn to make bold curves of even length between each turn, and must not hurry himself on any account, or the faster he goes the more of a scramble the turns will become. The forward turns, moreover, should be a means of gaining pace, for there is almost sure to be some loss of speed when each inside back turn is skated, and a proportional gain must therefore be made with each forward three. This is effected by allowing the body to get in advance of the foot, and then, directly rotation of the body has taken place, recovering equilibrium by drawing the foot rapidly after the body, and at the same time giving a sort of push off from the ice. The skater must, of course, start on the first turn of the series in good attitude, and it is important to observe that the same position of body must be maintained without any material variation throughout the sequence.

The slight rotation of the shoulders, and corresponding movement of the head, appropriate to each turn, constitute the only change of attitude permissible, the body meanwhile slowly revolving at each turn, as it pivots on the forward or backward part of the travelling area, the toe, or the heel being briskly turned outwards, or inwards, according to the circumstances of the case. The skater should prepare for each turn before he comes to it, and should keep the unemployed leg quietly in the same position throughout, and should not swing it forwards and backwards like a pendulum.

Inside forward multiple turns.

The same principles apply to the skating of two or more turns starting with the inside forward three, but they are not so difficult as those which begin with the outside forward turn.

Inside back two turns.

Alternate two turns from the inside edge backwards constitute a movement of more than exceptional difficulty, and are practically impossible to skate in good style, for the reasons given when describing the inside edge backwards (see p. 75). The same, of course, applies in greater degree to multiple turns starting from this edge. On the other hand, alternate two turns skated from the outside edge backwards are exceedingly pretty,

Back two turns.

and very pleasant to skate, and, if the directions already given for skating the outside edge backwards are carefully followed, no great difficulty will be encountered (see p. 79). The chief points to remember are, that the first turn must be made well back on the posterior third of the travelling area of the skate, and that a tendency to allow the unemployed leg to come forwards after the first turn must be corrected.

THE FOUR ROCKING TURNS.

History of rockers and counters.

Rocking turns, or rockers (see p. 85), are turns in which one edge of the skate only is used, the body being revolved in the same direction as in the corresponding "three" turns. Mr. H. E. Vandervell was the first to discover that it was possible to convert forward into backward progression, and *vice versâ*, without the intervention of both edges of the skate. This discovery marked a great advance in figure-skating, for which all figure-skaters owe Mr. Vandervell a deep debt of gratitude. The turn which he described and called the "rocking turn" was the one now known as the "counter-rocking turn."

When undergraduates together at Oxford, Mr. Pidgeon and I worked hard at this problem opened up by Mr. Vandervell, and we soon discovered that these one-edge turns could be skated from all four edges, and, moreover, that two turns were possible from every edge, according as the body was revolved clockwise or counter-clockwise (see p. 85). Turns in which the body-revolution was in a direction opposite to the revolution in Mr. Vandervell's turn were temporarily named "three-quarter turns" by Mr. Pidgeon. All these turns were worked by us into combined figure-skating, and some of the most delightful figures on the ice were the result. We then asked Mr. Vandervell to consider afresh the naming of his one-edge turns. This he kindly did, and decided to call his original turn the "counter-rocking turn," because the revolution of the body in that turn was in an opposite or counter direction to the revolution in the corresponding three turn. The old name, "rocking turn," Mr. Vandervell applied to the turn in which the body revolution was similar to that in the three turn. These names were subsequently confirmed at the meeting of "The Skating Club" held in 1882 for the purpose

Three-quarter turns.

of revising the nomenclature of combined figure-skating.

No one should be persuaded to attempt these turns until he can skate all his edges, "three" turns, and Q's really well. No special difficulty will then be found in making good rocking turns, which are mainly a matter of courage, although the outside forward turn requires a great deal of practice to skate well. All the directions which have been given under the headings of the different three turns as to attitude of body, rotation of shoulders, movement of head, turning of foot, and portion of skate-blade on which the skater is to effect the turn, as well as to travel before and after the turn, apply, to all intents and purposes, equally well to rocking turns. Inasmuch, however, as in each rocking turn the foot has to be turned through a greater angle than is necessary in the three turn which corresponds to it (as may be seen by looking at the three and rocker depicted in Fig. 11, p. 86), more confidence is needed to turn the foot briskly as far as it should go; and, since in a rocking turn the body has to revolve through a greater angle than it does in a three turn, much more rotation is set up at the moment of turning, and the skater finds a proportionately greater difficulty in holding the edge securely after the completion of the turn. Especially is this the case after the outside forward and inside back rockers, after which, as in the corresponding "three" turns, contra-rotation of the body is needed (see pp. 91 and 95), if correct attitude of the body is to be maintained.

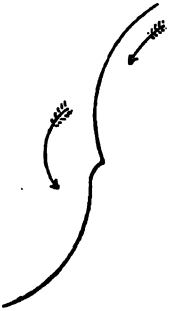
There are four rocking turns: the outside forward (in which the turn is from outside forward to outside back, see Fig. 11), the inside forward, the outside back (see Fig. 17), and the inside back (see Fig. 17). There is no necessity to give a separate and full description of each of these turns. The chief difficulty in all of them is to hold the last edge—a difficulty which is most noticeable in the outside forward rocker. Just after each rocking turn, a little piece of opposing curve creeps in, which leaves a mark on the ice resembling a curve of different edge to what is intended, *e.g.* in the outside forward rocker (see Fig. 11) this little curve looks like one of inside edge backwards, instead of outside. If the turn has been properly done, however, this is not the case. Failure in the *outside forward rocker*

Outside forward rocker.

generally results from want of courage to move the foot through a large enough angle. If at the moment of turn the skater brings the unemployed leg forwards by the side of its fellow, or even a little in front, the figure is undoubtedly easier to acquire.

Inside forward rocker.

The *inside forward rocker* is much easier than the preceding turn. The reason of this is that, just as in the case of the inside forward three (see p. 87), the shoulders are in the proper position for rotation in the direction demanded by the turn, before the turn itself is due. The reverse of this is the case with the outside forward rocker, just as it is with the outside forward three (see



OUTSIDE BACK ROCKER (Rt foot).
INSIDE BACK ROCKER (Lt foot).

FIG. 17.

Outside and inside back rockers.

p. 90). The *outside back rocker* (see Fig. 17) is the easiest of the series, and it is easier than the *inside back rocker* (see Fig. 17), for the same reason that the inside forward is easier than the outside forward rocking turn.

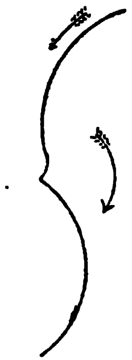
THE FOUR COUNTER-ROCKING TURNS.

Counter-rocking turns, or counters (see p. 85), are turns in which one edge of the skate only is used, the body being revolved in an opposite or counter direction to that in which it is revolved during the corresponding "three" turns.

The edges employed in each of the four counters are easily understood from what has gone before, and space does not admit of a separate description of each variety. They are all very difficult to skate, the outside back counter (see Fig. 18) being the hardest; indeed, this latter turn, and the outside back bracket, have the distinction of being the most difficult turns on the ice. The same little piece of opposing curve described with the rockers appears in each counter, but before instead of after the turn. The counters can be skated more easily, and pace can be gained

Counters made with continuous stroke.

at each turn, if the skater uses the continuous stroke which has already been described (see p. 99). The skater leans over strongly on to the edge, so as to almost destroy his equilibrium, which is abruptly righted by a sharp turning of the foot, toe or heel outwards or inwards, according to circumstances, so that the skate is forced into a curve of shorter radius. The turn is then immediately made by revolving the body in the appropriate direction, and with the proper rotation of shoulders and head. With forward counters the unemployed foot should be brought briskly forwards just before the turn, and with back counters it should be shot backwards. It is astonishing how much this continuous stroke facilitates the execution of these figures. Forward counters are made on the anterior third of



OUTSIDE BACK COUNTER (Rt foot).
INSIDE BACK COUNTER (Lt foot).

FIG. 18.

the travelling area of the skate-blade, and back counters on the posterior third (see B and E, Fig. 3, p. 66).

THE FOUR BRACKET TURNS.

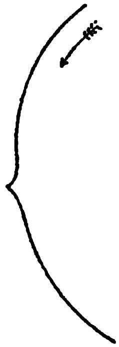
Bracket turns (see p. 85) are similar to "three" turns, in that both edges of the skate are used; but the body is revolved in an opposite or counter direction to that in which it is revolved during the corresponding "three" turns. Hence, in direction of body revolution, a bracket resembles a counter, and might well be termed a counter-three. These figures were originated by Mr. Witham, and were so called from the marks left by the skate on the ice.

There are four turns, each from one of the four edges. All are difficult to skate, but the outside back bracket is much the hardest. These turns are unlike all others, in the fact that appropriate movements of the shoulders and head are not the main factors in their execution. Intelligent, but not excessive, movements of the arms, combined with a considerable muscular effort on the part of the employed foot at the moment of turning, are not only useful, but essential. Each bracket turn deserves a more detailed description than can be given here, but a few hints for each may be useful. The main difficulty in the *outside forward bracket* (see Fig. 11) is to hold the inside edge after the turn. This can be got over by turning the heel as far round as possible, at the moment of turn, a well-marked muscular effort being necessary for the purpose, and by making the curve after the turn as flat as possible (see Fig. 11). The turn itself should be made a little in front of the travelling area of the skate (see A, Fig. 3, p. 66), so that the skater seems to drop on to the inside back edge. The body should be prepared for the turn before the latter is due, by starting the rotation of the shoulders in the appropriate direction, and moving the head on to the shoulder over which it should look after the turn. The *inside forward bracket* is much facilitated if the unemployed leg is brought forward at the moment when the body is about to revolve. The turn, which is made on the anterior third of the travelling area (see B, Fig. 3, p. 66), may be prepared for beforehand, by a slight movement of the shoulders in the appropriate direction, but there is

Outside forward bracket.

Inside forward bracket.

but very little movement of the head in this figure. The chief difficulty which arises in skating an *Inside back bracket.* *inside back bracket* (see Fig. 19) is to make the turn sufficiently far back on the skate. It should be made as far behind the travelling area as possible (see F, Fig. 3, p. 66). The head and shoulders are but little utilized, but a sharp movement of the arms across the front of the body seems to be essential. The turn of the foot is made more energetically, perhaps, than in any of the other brackets. *Outside back bracket.* The difficulties of the *outside back bracket* (see Fig. 19) are perhaps most forcibly



OUTSIDE BACK BRACKET (Rt foot).
INSIDE BACK BRACKET (Lt foot).

FIG. 19.

expressed in the lines of a contributor to the *Globe* newspaper :—

> "In attempting a back outside bracket,
> Be sure to put on a cork jacket ;
> For if you should fall, it will be on the small
> Of your back, and you'll probably crack it."

The position of the unemployed leg in this turn is such that it cannot be utilized to save a fall ; so, if the turn is missed, a tumble is pretty sure to result. When the skater is on the outside edge backwards, his body is in a hopeless position for making the turn, and he must therefore prepare for the latter beforehand, by rotating the shoulders in the appropriate direction, and turning the head well on to the shoulder which will be the leading one after revolution of the body has taken place. The actual turn must be made as far behind the travelling area as possible (see F, Fig. 3, p. 66), and the toe must be very forcibly and briskly turned outwards when the body is quite ready, and not before.

THE FOUR MOHAWKS.

A mohawk is a drop from either of the forward edges of one foot, to a similar, but back edge, of the other foot, or *vice versâ;* the direction in which the skater moves remaining the same throughout. The curve in which the skater progresses after the mohawk, is practically identical with that in which he moves before the mohawk; these figures are, in fact, the old spread-eagle in solution. The spread-eagle was a peculiar method of progression forwards, or backwards, in which both feet remained on the ice at the same time, one following exactly behind the other, on a similar edge, and in the same curve with its fellow. To accomplish this movement the heels had to be approximated, and the toes turned well outwards, away from one another. The outside spread-eagle was indeed an exceedingly difficult performance, because of the extreme turning outwards of the toes necessitated, and was a physical impossibility for most skaters. When accomplished, however, with the body erect and the knees unbent and touching one another, in the way that my father used to skate it to the admiration of every one, this movement was very beautiful to watch, especially when a change on to the inside edge, and back again on to the outside, was made, a movement called the "spread-eagle wave" being the result. I have never seen any one

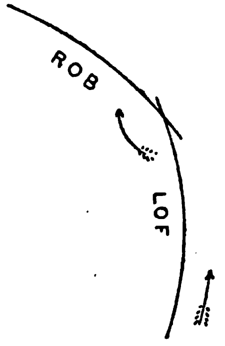
Spread-eagle.

Spread-eagle wave.

in the present day skate the spread-eagle in this way; no one attempts it, in fact, and the movement has entirely fallen into disuse. The two forward mohawks, on the other hand, which are the only genuine mohawks skated, are very common figures, and comparatively easy to execute, because the body can be turned well round before the second foot is dropped into its place behind the first, and this avoids an excessive twisting outwards of the toe of the second foot.

Outside forward mohawk.

The Outside Forward Mohawk (see Fig. 20) is accomplished in the following way. The skater, while progressing forwards, say on the left outside edge, rotates his shoulders so that the right recedes, and his body revolves slightly from left to right; the head, meanwhile, being turned to look well over the right shoulder. The right foot is now dropped behind and across



OUTSIDE FORWARD MOHAWK.

FIG. 20.

the left foot, on to the right outside edge backwards, the toe at the time being slightly turned outwards.

Inside forward mohawk.

The Inside Forward Mohawk, being skated in a similar manner, needs no description.

Back mohawks.

True back mohawks are not skated, as the body cannot be turned, as in the forward figures, to overcome the difficult spread-eagling of the feet. As ordinarily understood, however, a *back outside mohawk* is an ordinary stroke from the outside edge backwards of one foot, to the outside edge forwards of the other foot; a *back inside mohawk* being a stroke of similar nature on the inside edge.

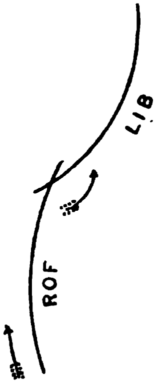
THE FOUR CHOCTAWS.

A choctaw is a drop from either of the forward edges of one foot, to a dissimilar and back edge of the other foot, or *vice versâ*. The direction of progression after the choctaw is almost the same as before it, but not quite, since the second curve is on a different edge to the first. The *outside forward choctaw* (see Fig. 21) is made in precisely the same way as the outside forward mohawk, except that, after the partial revolution of the body,

Outside forward choctaw.

the skater drops on to the inside, instead of the outside, back edge. The *inside forward choctaw* is skated in a similar manner; and the two *back* *choctaws* are ordinary strokes from either back edge to a dissimilar forward edge on the other foot.

Inside forward choctaw.



OUTSIDE FORWARD CHOCTAW.

FIG. 21.

Back choctaws.

CROSS MOHAWKS AND CROSS CHOCTAWS.

These absurd figures are mohawks and choctaws in which the second foot, instead of being dropped across the first foot behind the latter, is crossed in front, a proceeding which involves an almost complete revolution of the body in an opposite direction to the way in which it revolves in the corresponding ordinary mohawks and choctaws. In the forward figures the toes, and in the back figures the heels and toes, become approximated in the most curious way.

Other undescribed simple figures.

In describing the different varieties of Q's (p. 96), I stated that, besides the four simple Q's, we also have rocker-Q's, counter-Q's, and bracket-Q's, with the reverse varieties of each. It is quite unnecessary to further describe these figures, as they will be easily understood from all that has gone before. Similarly, the reader will understand that rockers, counters, and brackets can be skated in sequence, in the same way as threes, and that endless variations of figures can be constructed by combining any of the turns with the mohawks and changes, etc. The skater, indeed, has an unlimited field of practice before him, even should he elect not to attempt combined figures, to which I shall now proceed to turn the reader's attention. In concluding the foregoing necessarily brief account of the simple figures, I would strongly advise the skater to fill up any gaps that may exist by reading Mr. W. R. Pidgeon's chapters in "Figure-Skating: Simple and Combined." His directions for skating these figures, which are arranged in the order in which they should be learnt, are replete with useful hints for the beginner, and are singularly lucid and sound.

EXPLANATION OF TERMS USED IN COMBINED FIGURE-SKATING.

Taken from "Figure-Skating: Simple and Combined," and founded on the "Explanation of Terms" authorized by the Conference of Skating Clubs, July, 1891.

1. A "movement" is a figure or a part of a figure skated on one foot only—*e.g.* Q, three.

2. A "figure" is a movement or a series of movements having a recognized name—*e.g.* Q, twice back, mohawk.

3. A "call" is a figure or a series of figures beginning and ending at the centre, such figures being determined by the word of command of the caller.

4. The term "centre" applied to any figure means that it is to be executed close to the centre.

5. The terms "meet" and "pass" are used to express two methods in which the centre may be passed in the middle of a call.

When the word "meet" is called, a fresh stroke is taken up at the centre.

When the word "pass" is called, a fresh stroke, if demanded by the call, is taken up beyond the centre.

6. The term "about" applied to any figure means a change in the direction of revolution round the centre in the course of that figure.

7. The terms "out" and "in" are used in any call or part of a call in which the skaters do not circle round the centre.

8. The term "entire" may be applied at the option of the caller to any single figure in the course of which the skaters both leave and return to the centre. Should the skaters leave and return to the centre more than once in the course of such a figure, the caller must repeat the word "entire" each time he passes the centre.

RULES OF COMBINED FIGURE-SKATING.

Taken from "Figure-Skating: Simple and Combined," and founded on the "Rules" authorised by the Conference of Skating Clubs, July, 1891.

1. The caller sets the time, speed, and mode of skating all calls, and must be accurately followed by the other skaters.

2. Every figure must be commenced on the outside edge, unless the inside edge be specified in the call.

3. Whenever the foot is changed at the commencement of a new figure the word "and" must be used in the call to denote that change.

4. The centre must always be kept outside the curve on which it is approached, unless the word "off" is called, when it must be kept inside the curve.

5. When starting from rest to skate a new call or set of calls, the skater must keep the centre inside the curve on which he leaves it, and must commence the first figure on the right foot, unless it is otherwise specified.

6. Whenever the centre is passed in the middle of a call one of the words "centre," "meet," or "pass" must be inserted in the call.

CHAPTER VI.

COMBINED FIGURES.

COMBINED or concerted figure-skating is the art of skating, in combination with one or more skaters, the various simple figures set forth in the preceding chapter.

History of combined figure-skating.

The history of combined figure-skating is to all intents and purposes the history of two clubs—"The Skating Club" and the Wimbledon Skating Club. It is true that a club existed at Oxford termed the Oxford Skating Society, the members of which are known to have practised combined figures at about the period when "The Skating Club" was founded, or even earlier; but the figures were of a different kind to those so familiar to skaters at the present day. That very ancient club, the Edinburgh Skating Club, too, probably skated combined figures at a very early date, and, as I pointed out in the introductory chapter, some of its members did excellent work in early years by publishing books of diagrams of combined figures. Nevertheless, the brunt of the work of originating, naming, developing, and improving combined figures, as well as of teaching them to others, has fallen upon the two clubs first named above.

"The Skating Club," amongst whose members the kind of figures which we now skate originated, was for many years the only school of combined figure-skating. The figures which its members devised and named in their own way, without any very definite plan, were not much known outside the club until the publication, in 1869, of Messrs. Vandervell and Witham's book on skating. Since then, skaters all over the country have keenly interested themselves in combined figures. But, as the number of figures increased, the need for a definite system of nomenclature became apparent, and in 1882 I published "Combined Figure-Skating" in conjunction with my brother. In that volume combined figures were for the first time named in accordance with a uniform plan. The system devised by us was adopted by "The Skating Club" in preference to other excellent plans brought forward by Mr. Vandervell and Mr. Pidgeon. This establishment of a uniform system of naming combined figures had the very desirable result of enabling skaters from all over the country to skate together without any difficulty. So many new figures were added year by year to the list of those commonly practised that, in 1890, it became evident that several important changes were needed in the old system of nomenclature, which had now become insufficient to meet the growing demands made upon it. Suggestions for a more complete scheme were made by me and others in the columns of the *Field* newspaper, and a tentative trial of the practicability of these suggestions was made upon the ice during the winter of 1890–91. A meeting of representatives of the different skating clubs in London and its surrounding neighbourhood was subsequently, in July, 1891, convened by the committee of "The Skating Club," and a revised system of nomenclature and a tabulated code of rules for combined figure-skating was agreed upon. This system is in force at the present time, and, on the whole, works exceedingly well.

Since the year 1880 the influence exerted by the Wimbledon Skating Club in the figure-skating world has been very marked. In many ways, indeed, this club, working in conjunction with "The Skating Club," may be said to have revolutionized the practice of combined figure-skating. The high standard of skating ability demanded of its members, many of whom are also members of "The Skating Club," and the excellent ice procurable on Wimbledon Lake, have had a great deal to do with this result; but still more has it been due to the determination of its best men to improve the art in every possible way, by inventing new varieties of figures, and devising endless combinations of old ones. The old stage-coach pace at which the figures used to be skated was abolished by the club in favour of a much-increased rate of speed. The most difficult movements, too, have in recent years been freely and boldly introduced into the figures by its members, who have always loyally adhered to the first and most important rule of combined figure-skating —"The caller sets the time, speed, and mode of skating all calls, and must be accurately followed by the other skaters." Unless, indeed, all the skaters taking part in a combined figure unselfishly co-operate to observe the above rule the figure will never work smoothly and without friction, or retain its proper symmetry of form.

Canadians, Frenchmen, etc., skate many of their small, highly-curved figures in combination, but their plan of skating is quite different to ours. They swing each other round in circles, clasping and releasing hands for the purpose, a very pretty effect being created.

General idea of a combined figure.

To get a general idea of a British combined figure, it is necessary to imagine, say, six skaters (A, B, C, D, E, and F) standing at the corners of an imaginary hexagon. A and B stand facing north and south, C and D north-east and south-west, and E and F south-east and north-west. The figure is commenced by A and B skating towards the centre of this space, and then crossing one another and skating outwards away from one another, while performing a definite series of movements which ultimately bring them back again face to face. Directly after A and B have started, C and D likewise start on a corresponding course, and these are similarly followed by E and F. As soon as all the six skaters are, so to speak, under way, if the combined figure is one of the circling variety, they will all be skating on the circumference of a large circle, and moving in the same direction and at equal distances from one another. A will be exactly opposite B, and making each change of movement synchronously with him. Similarly, C will be opposite D and E opposite F. As the set of movements draws to a close, the several pairs skate towards the centre again in the same order as before, and pass one another shoulder to shoulder as they start again to execute the next series of movements. As the men converge together, each skater has to avoid chances of a collision, not only with his partner, but with the other skaters, which makes it necessary for him to time his movements very carefully, so that he may arrive at exactly the right place at exactly the right moment. All this involves great accuracy of skating, so that every man taking part in a combined figure needs to be a perfect master of all his edges and turns, and to have thorough command of his skates.

To become a good combined figure-skater is the aim of every British skater. The kind of simple figures which he practises, the rules of form which he loyally strives to obey in every particular, all tend to ultimately make him a combined figure-skater. Directly the ice is strong enough to bear several skaters meeting together at one point, and a sufficiently large piece of ice is secured, the orange which is to serve as a centre is quickly deposited on the ice, a "set" of two, four, or six skaters is made up, and a combined figure is started, and probably kept going on and off all day long. No one who has not tried it has any idea of the supreme fascination of skating in a good set of combined figures. The combined figure-skater needs to possess many other qualities, as we shall see later on, besides that of being a good skater and overcoming the difficulties of the movements he is called upon to perform. It is in the exercise of these qualities, no doubt, that he derives such acute pleasure from concerted skating. It is certainly the fact that the man who spends his time in practising isolated figures soon tires, but the combined figure-skater never seems to tire of skating his sociable figures.

Ice-rinks and combined figure-skating.

Hence, up to but a few years ago English, or at any rate London, experts were combined figure-skaters or nothing. But now, with the advent of artificially frozen ice-rinks, a new era seems to be dawning. Upon these rinks, which are open for about six months of the year, combined figure-skating is practically impossible. The "Niagara" rink alone, of those hitherto constructed, affords ample room for one set of combined-figures skated of the largest size. But the combined skater is a selfish mortal; he needs the whole of such a space for himself and those who are skating with him. The course, indeed, must be clear of intruders or the figure cannot possibly be executed; for if the performers have to give way to others, the figure, requiring as it does such niceties of time and position, must necessarily be ruined. Hence, since it is obviously impossible for "Niagara," or any other rink, to be specially reserved (except on special occasions) for four or six persons, combined figure-skating is not practised under cover. The result of this is that many of our experts, having now ample facilities for practising other figures which take up little room, are turning their attention to those continuous figures which I shall deal with in the next chapter, and which have hitherto been the special domain of experts in the non-British school of figure-skating. As I pointed out in the chapter on "Form," this state of affairs will probably result in some considerable modification of the British style of figure-skating.

SKATING TO A CENTRE.

Before attempting to skate figures with others the skater must first practise by himself the art of "skating to a centre," and must have some knowledge of the meaning of the terms used in concerted figure-skating, or he will be unable to understand the directions of the caller in a combined figure.

The caller.

When two or more are skating together, one of the number decides what figures are to be skated, and the mode of skating them. He is termed the "caller," and it is his duty to call out the figures in a loud clear voice (see Rule 1).* Each figure or series of figures beginning and ending at the centre and called at any one time, is termed a "call" (see Expln. 3),† and it is important that the right names should be given to the figures, or the call will not be understood. The figures are named in accordance with the recognized system

A call.

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* References to "Rules" mean throughout the "Rules of Combined Figure-Skating," p. 127.

† References to "Explanations" mean throughout the "Explanation of Terms used in Combined Figure-Skating," p. 126.

of nomenclature I have already alluded to, and which I shall attempt to explain in detail in the following pages.

The centre.

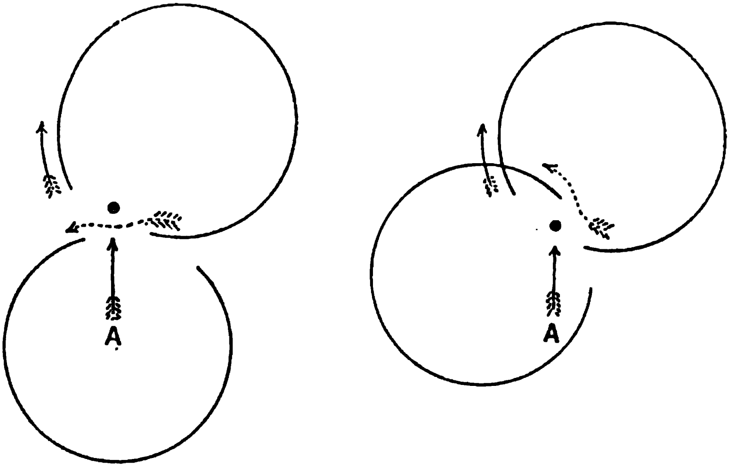
The "centre" is a fixed point on the ice from which the skater starts the figure or figures comprising the call, and to which he returns at the end of the call to begin the same, or a new call from the same point. An orange is generally used in skating clubs as a centre, although a heap of snow or skate-cuttings will serve the same purpose.

Use of term "entire."

Forward Entire (see Fig. 22).—This is the first call the skater should practise to a centre. The meaning of the terms employed first engages our attention, and, at the outset, it is necessary to explain that every figure in combined skating is commenced on the outside edge unless the inside edge be specified (see Rule 2); hence "forward" means outside forward. The term "entire" here means that in the course of the curve of outside edge forwards the skaters both leave and return to the centre (see Expln. 8). It appears at first sight that the word "entire" is not needed, because, as we have already learnt, every call begins and ends at the centre. It is permissible, however, for the caller to deliver his call piecemeal, especially when it is very long, and consists of many figures, as it is easier for him to do so, and the skaters might possibly fail to remember a very long call if delivered all at once. Hence it has come to be understood that, if the first figure called has not the word "entire" appended, skaters are entitled to expect that another figure or series of figures will follow, before the call is completed. When, therefore, it is intended that the call shall consist of only one figure, as in the present case, it is well to add the word "entire," which at once tells a skater that he is to return to the centre and need not expect another figure. He is then able to prepare accordingly, and make the first stroke with sufficient force to enable him to come back to the centre again without material loss of speed.

How to start a figure from rest.

Having placed the orange on the ice, the skater should stand about three yards from it (see A, Fig. 22), and then skate slowly towards it. On arriving at the centre the skater must start the call on the right foot according to Rule 5, and, in compliance with the same rule, which tells him when starting from rest to keep the centre inside the curve on which he leaves it, he must strike to the left of the centre. This stroke should be a powerful one, as the aim of a combined figure-skater is to make large, powerful curves, not so large, however, that his impetus is exhausted before he returns to the centre. The circle of outside



FORWARD ENTIRE OFF (Rt foot).
FORWARD ENTIRE (Lt foot).

FORWARD ENTIRE (Rt foot).
FORWARD ENTIRE (Lt foot).

Fig. 22.

edge forwards which the skater makes should, in fact, have a diameter of about twenty-five feet, and the beginner must not be satisfied until he can skate a "forward entire" of this size, without material loss of speed at the end of the figure. On

How to finish one call and begin the next.

reaching the centre the call is completed, but in order to repeat it on the left foot a fresh stroke must be taken, and the question arises on which side of the centre must this new stroke be taken? The answer is that the skater should practise taking it on either side, in the way shown in the two diagrams in Fig. 22. The reason why this practice is advisable is that in the combined figures

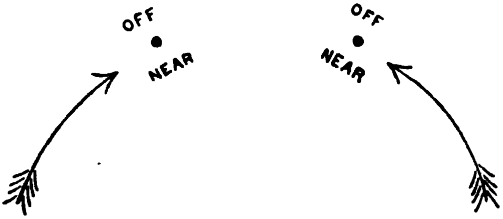


FIG. 23.

the relationship of the skaters to the centre, whenever they approach it otherwise than from rest, varies at different times, and depends entirely upon the call.

"Rule of the road" at the centre.

The difference between these two so-called sides of the centre, and the rule of the road, so to speak, relating to them, must therefore be explained. The accompanying diagram (Fig. 23), in which the arrows represent the two directions in which a skater can approach the centre, will demonstrate the necessary points better than words. Rule 4 tells us that the centre must always be kept outside the curve on which it is approached, unless the word "off" is called, when it must be kept inside the curve. If, therefore, the word "off" is not called, the skaters must take their course on the near side of the centre shown in Fig. 23, and if it is called, they must skate to the off side. This Rule 4 was devised by me and adopted at the conference of skating clubs in 1891. It has worked most satisfactorily, and has removed that confusion at the centre which was of frequent occurrence before its adoption—a confusion which was the cause of frequent collisions and the breaking-up of many a figure. In the case, then, of the call "forward entire," if the caller wishes it first skated on one foot, and then on the other, and if he wishes the stroke of the second forward entire taken on the near side of the centre, the call for the first figure would be "forward entire" (see right-hand diagram, Fig. 22). If, on the other hand, he wishes the stroke of the second figure to be taken on the off side of the centre, the call for the first figure would be "forward entire off" (see left-hand diagram, Fig. 22). The reader has now discovered that when the skater has made a forward entire first on one foot and then on the other, he has skated the outside forward eight. In combined figure-skating, however, the term "eight" is but rarely used.

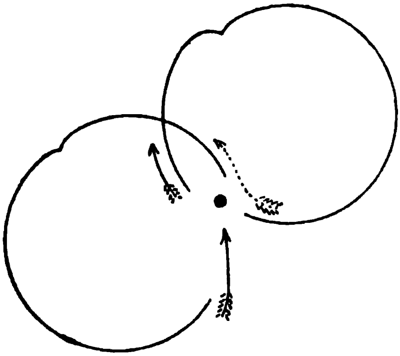
Inside Forward Entire.—This is the next call to be practised to a centre, and is a complete circle of inside edge forwards skated just like the preceding call, except that the first stroke from rest is taken to the right of the centre, instead of to the left, in order to comply with Rule 5.

Modern method of calling.

Forward Turn Entire (*Forward Three Entire*) (see Fig. 24).—It has always been the custom to speak of two "three" turns as simply two turns (see p. 106). In agreement with this, the latest practice in London combined figure-skating circles is to reserve the term "turn" entirely for "three" turns and in calling combined figures to drop the word "three" altogether, "turn" being substituted for it. In some of the longer calls this plan is a distinct advantage, as will be seen later on. In the following pages this new plan will be adopted, but the less modern calls will be printed by the side of the new ones, in most cases, for the sake of reference, and because the caller has the option of calling either way. This call skated to a centre is the foundation of combined figure-skating, and until the skater is absolutely proficient in it, he must on no account attempt to skate in combination with others. Full directions have been given in the preceding chapter for skating an outside forward three. The difficulty which we there described of holding a long, steady curve after the turn without curling unduly inwards, so that the skater can strike directly on to the other foot without faltering—*i.e.* without first of all straightening his course with a preliminary dig on the ice with the other foot (a practice commonly termed "fudging")—is much accentuated when the figure has to be done to a centre. The rules with regard to the relationship of the skater to the centre are, of course, the same in this call, and in all succeeding calls, as those already fully explained in the case of "forward entire." In the accompanying diagram (Fig. 24) the course of the skater is represented as being on the near side of the centre, but the beginner must practise taking the second stroke on the off side as well. It is a fact, however, that in the large majority of calls the

Fudging.

near side of the centre is the side used, the word "off" being but exceptionally called. The reason of this is that most figures work better, and are easier of execution, when the strokes are taken on the near side, especially when several are skating together in combination. It will be noticed that



FORWARD TURN ENTIRE (Rt foot).
FORWARD TURN ENTIRE (Lt foot).

FIG. 24.

the tail of the three is much longer than the curve before the turn. Skaters vary much in their skating of threes in this respect, but the diagram represents, on the whole, the average practice. The size of the three is important. It should be the aim of the figure-skater to make it as large as possible without unduly sacrificing pace. On good ice, and starting from rest, a first-rate skater can easily make a three forming a circle the diameter of which is about twenty-three feet. Of course, if the skater approaches the centre at a good speed at the termination of some other figure, much larger threes than this can be skated. The beginner should not be satisfied until he can skate them with a diameter of at least twenty feet, and without the semblance of a "fudge" at the centre.

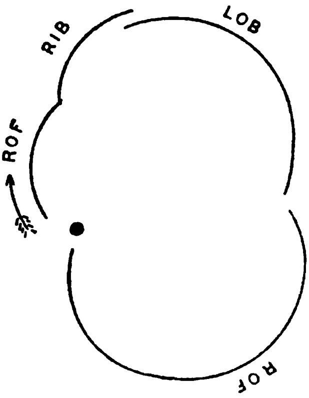
Inside Forward Turn Entire (*Inside Forward Three Entire*).—This call should next be skated to a centre. No special description is necessary. The stroke at the centre after the completion of the first three is exceedingly effective when taken on the near side, although the off centre stroke is also very pretty, and is excellent practice for the "off meet" combined figures, which we shall describe later on.

Once Back—and Forward (see Fig. 25).—The skater should next practise this call to a centre, but an explanation must first be given of those terms with which the reader is as yet unacquainted. "Once back" is a figure composed of two movements—a forward three, followed by a drop on to the outside edge backwards of the other foot.

Meaning of word "and" in combined figures.

The word "and" in combined figure-skating denotes a change of foot (see Rule 3). This does not mean that whenever the foot is changed the word "and" is used, because we have just seen that in the figure "once back" the foot is changed. There are, in fact, several other series of movements besides "once back" in such common use on the ice, that they have received conveniently short names, which are intended to save skaters the trouble of enumerating the various changes of foot that may occur—*e.g.* "twice back," "twice forward," "mohawk," etc. The method of skating the call "once back—and forward" is as follows. The skater leaves the centre with an outside forward turn, and as soon as he has got well away from the centre, he places the other foot down gently on the outside edge backwards, without any stamp, or separation of the legs (see Fig. 25). He now commences to travel somewhat as though on the circumference of a circle which has the orange for its centre. When he has travelled about a quarter of a circle on this edge, he must change the foot, and return to the centre on a bold curve of outside edge forwards.

With regard to some of the dimensions in this call, a good skater will make the first portion of the three about twelve feet long, and the second portion the same length, the measurement being calculated on the chord of the arc in each case. When travelling on the outside edge backwards, he will move about forty feet from the centre, if the ice is of average quality. In the diagram (Fig. 25) I have only drawn the completed call started on the right foot; the same call repeated on the left foot needs no diagram or description.



ONCE BACK—and FORWARD.

Fig. 25.

Twice Back—and Forward.—This call, skated to a centre, is similar to the last, except that there is an extra three and an additional "back" to be interpolated before the homeward curve of outside forward (see Plate II.). A "twice back," in fact, consists of the following series of movements—a forward turn and a drop on to the outside back of the other foot, followed by another forward turn on the same foot as the first, again succeeded by a drop on to the outside back.

All the figures described in the previous chapters can, of course, be skated to a centre—for instance, every variety of turn, the mohawks, and choctaws, and multiple turns from every edge. It is an excellent rule that any figure which can be skated to a centre should be diligently practised in that way, but many figures are very difficult when so skated, and are only possible for advanced skaters. Hence, when the beginner is proficient in skating the foregoing easy calls to a centre in the way that we have described, he may commence taking his place in a combined figure.

THE THREE GROUPS OF COMBINED FIGURES.

Combined figures may be divided into three groups: (1) The ordinary circling figures, in which the skater circles round the centre in the same direction throughout the call. (2) The "about" circling figures, in which the skater, after circling in one direction, turns about, somewhat like a ship tacking, and circles back again in the opposite direction. (3) The "out and in" figures, in which the skater does not circle round the centre at all, but skates directly away from the centre, and directly back again. I first arranged combined figures in this way in the pages of "Figure-Skating: Simple and Combined," and I see no reason for making any change in a division which includes every variety of call.

GROUP I.—*Ordinary Circling Figures.*

These figures first claim our attention, and may be further sub-divided into (*a*) figures in which the centre is not passed in the middle of the call, and (*b*) figures in which the centre is passed in the middle of the call. "Twice back—and forward," which is more used than any other combined figure, belongs to sub-division (*a*), and shall first be described in the way that it is performed by two skaters only.

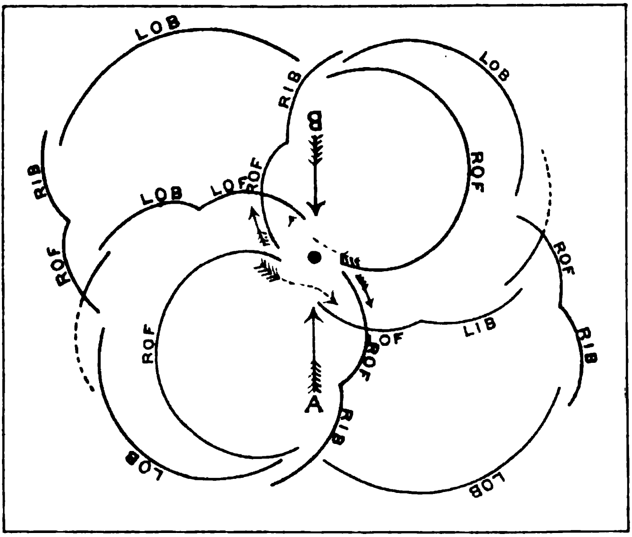
Sub-division (*a*).

Group I.—Ordinary circling figures.—

Twice Back—and Forward (performed by two skaters; see Plate II.).—The two skaters stand facing one another, each at a distance of about

Sub-division (a). Centre not passed in middle of call.

fifteen feet from the centre, which must lie exactly between them. Their positions are shown in Plate II. by the letters A, B. One of the two is selected as caller, and as soon as he has called "Twice back—and forward" both skaters move slowly towards the centre. On reaching it they pass one another, right shoulder to right shoulder, and each commences the figure on the right foot, in accordance with the rules already explained. As soon as they have dropped from the first turn on to the outside edge backwards, they are both circling, so to speak, round the centre, in the same direction; but on opposite sides of the circumference, the centre being in a straight line between them. The second turn and the second back take the skaters still further round the circle, and when the second back is completed, they return to the centre, skating towards one another, each on a bold curve of outside edge forwards. If the caller again gives the call "Twice back—and forward," and has not added the word "off" to the first call, the skaters again pass one another at the centre, this time left shoulder to left shoulder, each on the near side, and commence the same movements over again, starting with the left foot (see Plate II.).



THE CALL

TWICE BACK-and FORWARD.

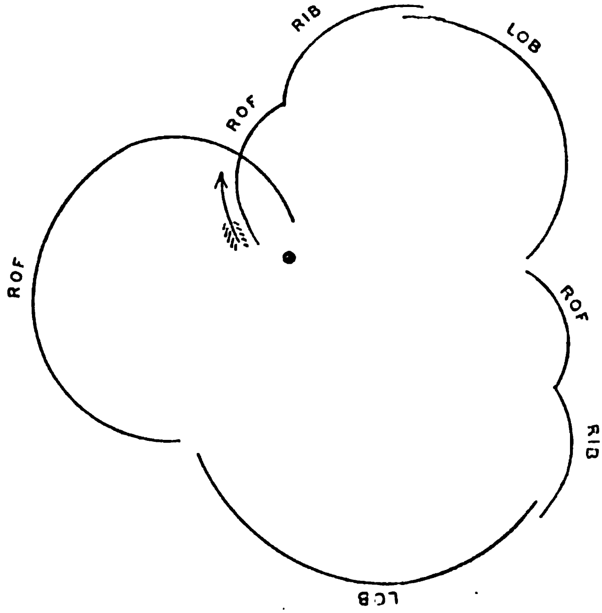
*skated first on the right & then on the left foot
by two skaters A & B starting from rest.*

PLATE II.

Different modes of skating the call "twice back—and forward."

It is here necessary to clearly explain that Plate II. is not intended to represent the one and only way in which "twice back—and forward" can be skated, in every particular. It does represent, however, one of the correct ways in which the call can be skated. Rule 1 is quite emphatic on the point that the mode of skating a call depends on the caller. Now, obviously, if a caller skates in a slovenly manner, and sets bad time, or skates at a speed which is either too fast or too slow, he is not likely to be again chosen to fill a position which, as we shall see later on, needs manifold capacities. Given, however, a good caller, I am anxious to impress on the reader that his mode of skating a call may vary not inconsiderably, although always within the limits of good and accurate skating, according to the quality of the ice, the power of his partner, and others who may be skating, and the amount of ice available.

To make this point clearer, I give another diagram (Fig. 26) of the same call, "twice back—and forward," and the skater will notice several points of difference between this diagram and Plate II. The threes are larger and bolder, the "backs" are longer, and there is more circling round the centre. Fig. 26, in fact, represents the course of a first-class skater, skating with a partner whose skating powers are of the highest order,



TWICE BACK—and FORWARD.

Fig. 26.

upon ice of the best quality, and of unlimited area; while Plate II. shows the course of two skaters of average ability, skating on ice of average quality, and not necessarily of unlimited area. The latter diagram is nevertheless a model of sound, good skating, and, if the beginner follows it, he will be fit to take his place in any combined figure. I do not wish the reader to understand, from the foregoing remarks, that there is any great variation amongst good skaters in the way of skating combined figures, if each call is taken as a whole, especially in the case of the ordinary circling figures; but I do wish him to understand, that there may be variations of detail in the separate movements of a call, according to the varying circumstances already mentioned. In the "out and in" figures, indeed, where the serpentine-line is predominant, much more marked variations of detail are admissible, and, then, the only infallible rule is to watch the caller.

Anglo-Swiss school, and the "skating to lines" theory of combined skating.

This matter has been discussed with some fulness, because the members of the Anglo-Swiss school of skating advocate a particular method of skating combined figures, with which I am convinced the large majority of British figure-skaters do not agree, notwithstanding the very influential source from which the idea emanates. As I have already pointed out, the amount of circling round the centre in combined figures varies according to the figure skated (cf. "once back—and forward," "twice back—and forward"). In the "out and in" group of figures, to be described later on, the skaters do not move round the centre at all. In drawing diagrams of combined figures, it has hitherto been usual to show, in addition to the curved lines representing the tracks of the skater, two diameters of the circle crossing each other at right angles, and dividing the circle into four imaginary quarters. This was done in order to give a *general notion* of the extent to which the skaters circle round the centre in any particular figure. These imaginary divisions were useful, too, for beginners, so that they might the more easily compare the *average* amount of circling in one figure with the *average* amount of circling in another. The Anglo-Swiss skaters have, however, adopted these crossed lines and divisions of the circle as an integral part of each figure. They say, if I understand them rightly, that every movement or figure in a call must have a fixed invariable value expressed in lines or divisions, or, in other words, that each movement or figure must invariably take up the same proportion of the circle; for example, the figure "once back" must always take up one quarter of the circle, no more, and no less, *i.e.* it must be skated "over two lines." Now, it seems to me that such a proposition as this can hardly be accepted, unless the first rule of combined figure-skating be either excised or altered, for this rule clearly admits the possibility of different modes of skating the same figure, while the "skating to line" plan allows of no such possibility. Moreover, as we shall see presently (p. 161), when six men are skating together, the second pair of skaters do not skate the figure on exactly similar lines to the first pair; and the third pair skate on lines still more different, moving over a larger proportion of the circle than the second pair and a still larger proportion than the first pair. Besides, that freedom of movement which is permissible within the limits of good skating, and in which the chief charm of combined figure-skating seems to me to lie, would be abolished, if such rigidity of design in concerted movements was insisted upon. Any hard-and-fast rule as to the extent of ice which each and every figure should occupy must, I think, if pressed to its logical conclusion, prove highly inconvenient, and be a fertile source of those disagreements which Rule 1 of combined figure-skating was specially devised to prevent, and placed in the forefront, for the instruction of beginners.

Size of circle used in combined figures.

The diameter of the circle round which the skaters revolve in such a figure as "twice back—and forward" varies enormously, according to the ice available, and its quality. A circular piece of ice of a diameter of sixty feet is absolutely the minimum that can be utilized for combined figures, and then only a limited number of figures can be skated, *i.e.* those which do not take the skaters too far away from the centre. When the space is as contracted as this, more circling round the centre has to be practised than is necessary when more room is to be had. On ice of average quality, without limit of space, the average diameter for combined figures is eighty feet, and on ice of the very best quality it is not unusual for very powerful skaters to move round a circle having a diameter of a hundred feet. An ice area of the latter extent is ample for every variety of circling figure, but for some of the very extended "out and in" figures a still larger area is needed.

Twice Back—and Forward (performed by four or six skaters).—Before commencing the call the skaters must arrange themselves in pairs, so that each has a partner with whom to skate the various movements in unison, and it must be decided which pair is to lead, and, when six are skating, the caller, who is one of the first pair, must decide which couple is to skate second in order. Partners must stand opposite one another, with the centre in a straight line between them, and if A and B represent the first pair, C and D the second, and E and F the third, they must arrange themselves, relatively to one another, exactly as shown in Fig. 27. The skaters must stand at equal distances from one another, facing the centre, and about fifteen feet from it, and, when four only are skating, A and B must stand at right angles to C and D. When six are skating they must stand carefully in the

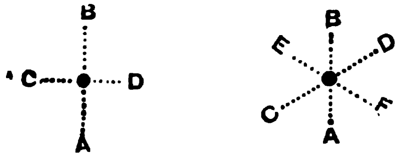


FIG. 27.

How to arrange four or six skaters.

order shown in Fig. 27, and as though at the corners of a hexagon. It is a good rule for the caller to remember that on his left-hand side must stand one of the second pair, and on his right-hand side one of the third.

As soon as the caller has called "twice back—and forward" all the skaters move towards the centre; but the first couple must move faster than the second, and, if six are skating, the second couple must move faster than the last, who must hold back considerably. The object of this holding back is that the first pair may commence the call, by passing one another at the centre, before the second pair do so. The latter follow closely, and pass the centre just after the first couple, and before the third couple, if six are skating.

Meaning of term "square" in combined figures.

When all the skaters have crossed the centre, and are beginning to circle round it, it is essential that they should again be as equidistant from one another as they were before the call was started—their relative positions, in fact, again becoming similar to those delineated in Fig. 27. This is what is called keeping a combined figure "square," and is the chief factor in its success. Now, it

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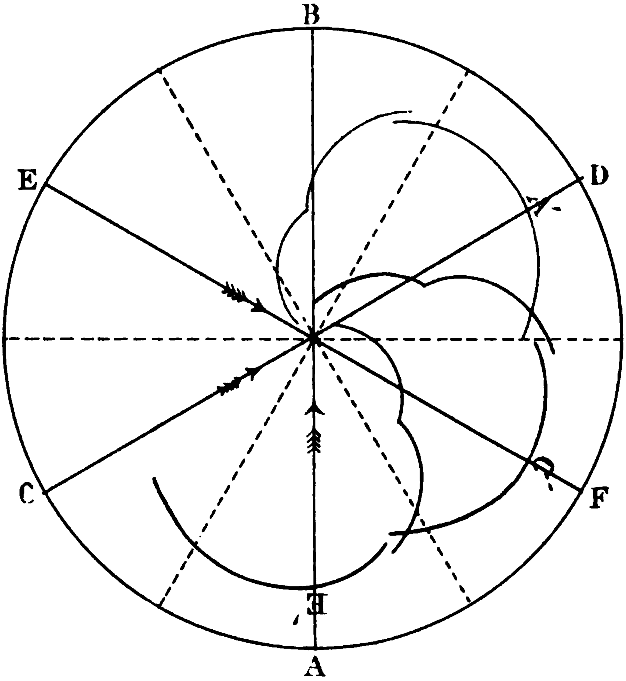


PLATE III.

is evident that, if the skaters are square before commencing the figure, and then, subsequently, at the centre, the first pair gets a start of the second, and the second pair of the third, in order to get square again the second and third couples must regain the ground they have lost. This they do by taking a slightly different course at the start than that taken by the first couple. Plate II. represents the course taken by the first pair of skaters. The course of the second and third couples is similar in all respects, except that at the start the second pair strike out, on the right foot, a little more to the right than the first pair, and the third, still more to the right.

How six skaters keep "square."

Plate III. shows these different angles at which the different pairs of skaters leave the centre. When A reaches the point A′, C and E *must* at the same moment reach the points C′ and E′, respectively, in order to be as square with A as they were before the call commenced. But since A has had some few seconds' start of C, the latter has less time in which to get from the centre to C′ than A had in which to get from the centre to A′. And E, who starts some few seconds after C, has still less time in which to arrive at E′. Hence, in order

Different pairs leave centre at different angles.

that A, C, and E shall simultaneously reach the points A′, C′, and E′ respectively, C and E must either skate faster than A, or they must, so to speak, take short cuts. They must not skate faster, as such a course would be entirely contrary to Rule 1, and it would spoil the general effect of the figure if the different pairs skated at different rates of speed. They therefore take short cuts, and the third pair must necessarily take a shorter cut than the second; in fact, the three pairs start at the respective angles shown in Plate III. Now, since each movement skated by C and E is precisely the same as each corresponding movement skated by A, it is obvious that, although all three skaters and their partners get square in the way just indicated, C and his partner must skate all the movements of the call a little later in point of time than A and his partner, and E and his partner still later. Hence, each skater skates the various movements in a combined figure simultaneously with his partner, but not simultaneously with the other skaters. The second and third couples start at the above angles quite unconsciously, as they naturally strike directly for that point on the circumference of the circle which they calculate they must reach in order to get square with the other skaters, and, in so doing, they must of necessity leave the centre at the angles shown in Plate III. It may be noted at the same time that, in order to make it easier for the couples following to get square, the first pair should, when starting on the right foot, as in the diagram, strike as much to the left as the balance of their bodies will permit, without deviating to any appreciable extent from the line of motion. This variation in the angles of striking away from the centre applies in all circling figures, not only when the skaters start from rest, but also when one call follows another. It does not apply, however, in the "out and in" figures, for obvious reasons.

Different pairs do not skate to similar "lines."

I have utilized the figure "once back" in Plate III., and I have so drawn the curves which represent the track of the first skater, A, that they absorb exactly that proportion of the circle which the Anglo-Swiss school of skating specify as correct in all cases, namely, one quarter of the circle. Now, reference to the diagram will show that, in order to keep "square," C has necessarily covered more than a quarter of a circle by the time he has finished his identically similar "once back," and that E has necessarily absorbed a still greater proportion of the circle by the time he has finished his "once back," and for the same reason. Hence, it is impossible for three pairs of skaters, starting the figure "once back" from the centre, to skate to exactly similar lines—*i.e.* to cover exactly one quarter of the circle each—and yet keep the figure square, unless, indeed, they all start from the centre at once, which they do not do in the particular variety of combined figures now being described, or unless the different pairs skate at different rates of speed, which they do not do, because such a proceeding is contrary to Rule I.

The only documentary evidence of the "skating to lines" idea which at present exists, is in the figure-skating portion of the little book on skating of the "Oval Series." Mr. Archibald Read is the author of this admirably written portion of the book, which is full of useful hints for the beginner. All he writes about the "line" theory of combined figure-skating is most interesting; but after carefully reading his arguments, I cannot help thinking that the most reasonable application of the "skating to lines" idea is—assuming it to be true that in most cases, not all, there "does exist an absolute best in lines, and each figure is skated in the best way only when it is skated on the lines, *i.e.* of the size and upon the curves best suited to it"—that this "best in lines" should be merely for the use of the caller, and attended to by him and nobody else. The great rule for the caller's partner would then be, "keep square with the caller," and for the other skaters, *not* "keep square with your partner," as Mr. Read says, but, skate so in relation to the caller and his partner as to constantly preserve the symmetry or general squareness of the figure. This result, I maintain, they will effect by skating on somewhat different lines to those of the caller and his partner.

Alternating and non-alternating calls.

The skaters having completed the various movements delineated in Plate II., and already explained, reach the centre again, and commence the same call on the other foot or a new call. If the word "off" has been added to the call, *e.g.* "twice back—and forward off," the skaters must all commence the next call on the off side, of the centre, otherwise they will begin in on the near side, as in Plate II. Many calls, like "twice back—and forward," can at once be repeated on the other foot; but even if this is possible, in order to avoid monotony, the caller generally gives another call, which is non-alternating (*i.e.* which does not change the foot), so that, when it is completed, the first call can be repeated on the opposite foot, followed again by the second, which will then in its turn be skated on the opposite foot to that on which it was first started. If a call is non-alternating in the first place, it is obvious that an alternating call must be interpolated. (See the "Set of Calls" at the end of this chapter.)

Qualifications of a good caller.

Qualifications needed for a Good Caller.—A facility for arranging groups of calls, so that each call is skated on both feet, but with another call, or other calls, intervening, is a very valuable gift for a caller to possess. Other qualifications needed for a good caller may now be enumerated. He should deliver the whole, or a portion, of a new call some seconds before the skaters reach the centre, not after they begin to leave it. We have already seen (p. 137) that if a call is long it may be delivered piecemeal, but it is important that nothing new should be added, when the call has apparently come to an end, or confusion is sure to result. Perfect knowledge of the Rules and Explanation of Terms (see pp. 126, 127) is also demanded of the caller, so that he may give every call its strictly accurate name. He should, in addition, be familiar with every variety of combined figure, so that he may invent new combinations as he skates, to follow which is excellent practice for the skaters he is leading. He must, moreover, be a good, steady, and accurate skater, since it is his function "to set the time, speed, and mode of skating all calls." Finally, he must not call figures which are too difficult for any one of the skaters, and he must be clever at extricating his team from any difficulties into which they may fall, by calling some easy figure, suitable for the purpose, and on no account must he call a difficult figure, even to experts, unless they are working well together at the moment.

I must now state somewhat in detail the duties of the various skaters while executing such a call as "twice back—and forward," but the reader must understand that what follows applies equally well to all calls.

Duties of all the skaters in a combined figure.

Duties of Skaters taking part in a Combined Figure.—What are the duties of all the skaters taking part in a combined figure, independently of any special duties belonging to the members of each pair? First and foremost, they must each and all watch the caller, so as to skate at the speed he sets, and follow his method of placing the figures. Secondly, each skater must keep time with his own partner, to do which he must look at him whenever he is able to do so. Keeping time means that each turn must be made, and each fresh stroke commenced, by a skater simultaneously with the corresponding turn and stroke of his partner. Thirdly, each member of the team must leave the centre at the same angle as his partner. Fourthly, every fresh stroke must be taken in approximately the same direction as the preceding stroke; in other words, a new stroke must not be the means of throwing a skater out of the general curve or direction in which he is moving at the time being—*e.g.* at the end of the first "back" he must not curl in sharply towards the centre, and then strike sharply away again towards the circumference on the three which follows. Lastly, each skater should keep his place in the combined figure, whatever happens, and not stop its progress because he has misunderstood the caller, or disagrees with his method of skating. The duty of each member of the team is to keep in his proper place, and to skate as the caller does, under all circumstances.

Special duties of the first pair.

The First Pair.—The special duties belonging to the first pair of skaters, as distinguished from the second or third pair, next demand attention. The responsibilities of the caller, who is a member of the first pair, have already been detailed. His partner's chief duty is to keep exactly opposite him, the centre being in a straight line between the two skaters. The next most important obligation devolving on the caller's partner is to arrive at the centre exactly at the same time as the caller. If he is the least bit late, the second pair are much impeded. When six or more are skating, it is very important that the first couple should, when striking away from the centre, get quickly away from it, so as to leave plenty of room at the centre for the other skaters who may be approaching it, and so avoid collisions. The first couple will, moreover, find that at this moment they are more liable to collide with the third or last couple, than with any of the others, and, in order to avoid this, the skater leaving the centre must, whenever possible, skate what is termed "outside" the skater who is approaching it. Fig. 28, where A is one of the first pair, and E one of the last pair, will explain this point.

Special duties of second and third pairs.

The Second and Third Pairs.—The chief duty of the second and third pairs of skaters is to keep the combined figure square. When four are skating, it must be the constant aim of each member of the second pair to move exactly midway between the two first skaters. Should one of the second couple, indeed, fail in this, his partner must still continue to skate square with the other two, rather than keep opposite his erring fellow-skater. When six are skating, the duty of keeping the figure square devolves equally upon the second and third couples, and they must all four see that equal distances exist between themselves and the first pair of skaters (see Fig. 27). The first couple have nothing to do with keeping the figure square, except that they may occasionally adjust their positions relatively to the others, if they see an opportunity of improving the "squareness" of the figure, without spoiling the symmetry of the movements they

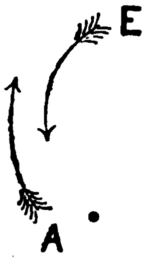


FIG. 28.

are executing. The second couple must be careful to follow the leaders closely at the centre, and cross it immediately after them. If they are late, the third couple will be much inconvenienced, and the whole combined figure will be thrown out of gear.

The success of a combined figure depends largely upon the amount of practice the skaters taking part in it have had with one another, and the cordiality with which they support one another. The aim of a good team is to skate as many calls as possible in succession, without collisions and stoppages, and with "squareness" unimpaired. Such a collection of fifteen or twenty calls is often termed a "set of calls," and nothing but fatigue, or some other cause unconnected with the skating of the team, should break up a set. This is only possible if each skater loyally follows the skating of the leader, and, besides watching his partner, so as to keep accurate time with him, also watches the progress of the figure as a whole, so that he may accommodate his skating, not only to that of his partner, but to that of all the other skaters.

Meaning of "set of calls."

The caller's partner undoubtedly occupies the easiest position in a combined figure. He has only to think of keeping exactly opposite to, and exactly in time with the caller, and of nothing else.

Nota Bene. To recapitulate—let every other skater in a combined figure, not being a member of the first pair, remember (1) that his first and most important duty is to watch the caller; (2) that his next most important duty is to watch all the other skaters, so that he skates in such relationship to them and to the caller, that the general symmetry or "squareness" of the figure is maintained (see Fig. 27); (3) that his last and least important duty is to keep time with his partner, never skating opposite to him unless the latter is skating in his proper position as regards the other skaters, *i.e.* is keeping "square" with the others in accordance with Fig. 27.

Other typical calls belonging to sub-division (*a*) of Group 1 must next be considered.

Inside Twice Back—and Inside Forward.—This is a very difficult call, and is mentioned here because the terms used must be understood, and because it is the counterpart of "twice back—and forward," the skaters starting with the inside, instead of the outside edge forwards. An inside forward three is first skated, and that this should be taken gracefully, it is better (although not essential) that the skaters should approach the centre on either the inside edge forwards or outside edge backwards. The caller would, therefore, have first to give a call which would bring up the skater on one of these edges. The inside forward turn must be started to the right of the centre, if the skater is on the right foot, and when it is completed, the left foot must be put down on the inside edge backwards, and this stroke can only be made gracefully if the foot is placed exactly behind its fellow. The succeeding stroke on to the second inside forward three is difficult, as it is always hard to hold good true curves of either inside backwards or inside forwards, for the reasons already given (see pp. 71 and 76), and when one of these edges succeeds the other, as in the present case, the difficulty of either edge is increased. After the second curve of inside edge backwards which follows the second turn, the skaters return to the centre on the inside edge forwards of the foot which started the call.

The following succession of separate movements, namely, a back three, outside edge forwards, back three, and outside edge forwards, have somewhat foolishly been termed *twice forward*, from which the term *inside twice forward* will also be understood. The figures "three times" and "four times back," etc., need no explanation.

The following calls, as skated in combination, need no description, owing to what has already been written concerning the way of skating them to a centre:—

Forward entire.
Inside forward entire.
Forward turn entire.
Inside forward turn entire.

The method of skating the two following calls is also plain:—

Forward—and inside forward.
Inside forward—and forward.

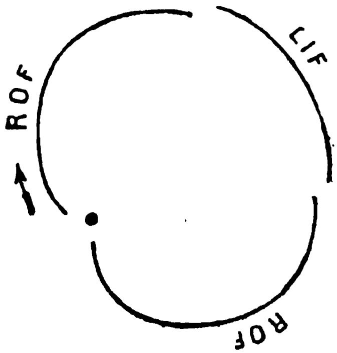
Forward—and Inside Forward—and Forward.—This is a very simple but useful call, and, as it changes the feet, can be repeated at once on the other foot. A simple series of movements such as these are a great rest when introduced in a long set. The diagram (Fig. 29) illustrating this call needs no explanation.

A call skated in a similar manner is—

Inside forward—and forward—and inside forward.

Forward Turn—and Inside Forward Turn (*Forward Three—and Inside Forward Three*) (see Fig. 30).—

The diagram explains the method of skating this call. It is not an easy one, as the stroke from inside back to inside forward is very difficult, for the reasons already given (see p. 171). The skater should try to make the two threes of even size, and should be sure to correct the impulse not to dwell sufficiently long upon the first curve of the second three.



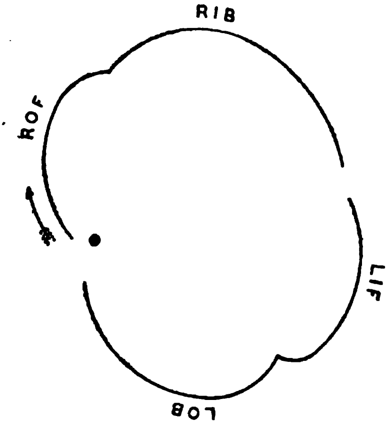
FORWARD—and INSIDE FORWARD—and FORWARD.

FIG. 29.

Similar calls are—

Inside forward turn—and forward turn (Inside forward three—and forward three).
Forward turn—and back turn (Forward three—and back three).
Inside forward turn—and inside back turn (Inside forward three—and inside back three).

The last of these three calls is exceedingly difficult, as the second turn is the difficult inside back three, to commence which it is not easy to get an efficient stroke from the outside edge backwards. This stroke is best accomplished by making a sort of step backwards, the second foot being dropped into a position almost directly behind the first.



FORWARD TURN—and INSIDE FORWARD TURN.

FIG. 30.

Other useful calls, requiring no special description, are the following:—

Forward turn—and inside forward (Forward three—and inside forward).

Inside forward turn—and forward (Inside forward three—and forward).

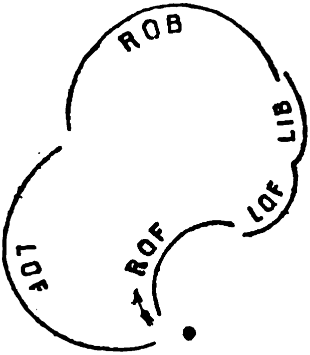
Forward—and inside forward turn (Forward—and inside forward three).

Inside forward—and forward turn (Inside forward—and forward three).

Forward—and inside forward turn—and forward (Forward—and inside forward three—and forward).

Inside forward—and forward turn—and inside forward (Inside forward—and forward three—and inside forward).

Forward—and Once Back—and Forward (see Fig. 31).—This call introduces a somewhat different type of figure. It is easy, and the diagram explains the method of skating it.



FORWARD—and ONCE BACK—and FORWARD.

FIG. 31.

A similar but much more difficult call is—

Inside forward—and inside once back—and inside forward.

Other useful calls are—

Forward—and inside forward—and once back—and forward.

Inside forward—and forward—and inside once back—and inside forward.

Forward turn—and once back—and forward (Forward three—and once back—and forward).

Inside forward turn—and inside once back—and inside forward (Inside forward three—and inside once back—and inside forward).

Forward—and forward turn—and inside once back—and inside forward (Forward—and forward three—and inside once back—and inside forward).

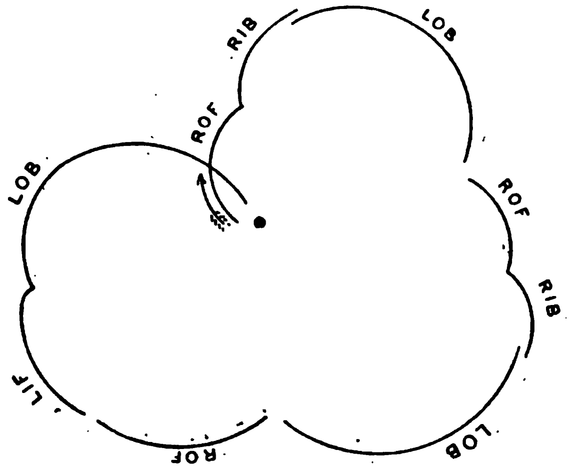
Inside forward—and inside forward turn—and once back—and forward (Inside forward—and inside forward three—and once back—and forward).

Twice Back—and Forward Turn (*Twice Back—and Forward Three*).—This is an easy figure. Instead of returning to the centre on the outside forward, as in "twice back—forward" (see Plate II.), the skaters return on a forward three, reaching the centre on the inside edge backwards.

Twice Back—and Forward—and Inside Forward Turn (*Twice Back—and Forward—and Inside Forward Three*) (see Fig. 32).—A diagram of this call is introduced to show the run of outside edge forward, before the final inside forward three which takes the skaters home.

Twice Back Turn (*Twice Back Three*).—In this call the skaters make the final turn which takes them to the centre, on the second "back" of the "twice back."

The similar call *twice back—and inside back turn* (*twice back—and inside back three*) needs no special description. A useful point to remember, however, is that to take the inside back edge of the final turn gracefully the foot should be put down on the ice quite gently, exactly behind the foot which has completed the second "back." The



TWICE BAOK—and FORWARD—and INSIDE FORWARD TURN.

FIG. 32.

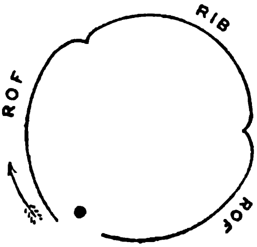
skater must guard against hurrying this difficult turn, and must do his best to skate it simultaneously with his partner.

The following calls are not all very easy to skate, but are useful:—

Twice back—and inside forward.
Inside twice back—and forward.
Twice back—and inside back.
Inside twice back—and back.
Twice back—and back.
Inside twice back—and inside back.
Twice back—and forward—and forward.
Inside twice back—and inside forward—and inside forward.

Multiple turns, up to any number, from either of the forward edges, can be skated in combination.

Forward Two Turns Entire (see Fig. 33).—The difficulty in this call is to hold the second edge long enough, as the three curves should be of approximately equal length.

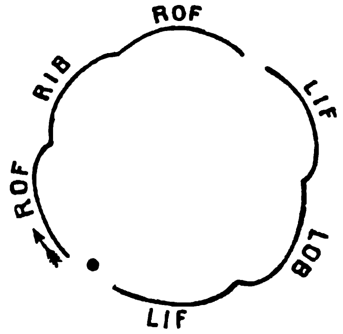


FORWARD TWO TURNS ENTIRE.

Fig. 33.

Similarly, we have "inside forward two turns entire," and any number more turns starting with either of the forward edges, remembering to keep even distances between the turns.

Forward Two Turns—and Inside Forward Two Turns (see Fig. 34).—The diagram sufficiently explains the method of skating this call.



FORWARD TWO TURNS—and INSIDE FORWARD TWO TURNS.

FIG. 34.

Similar calls are—

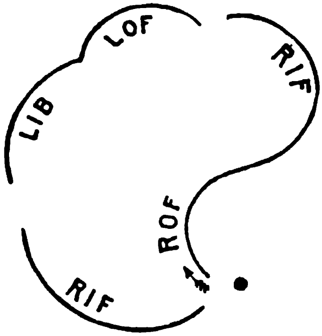
Inside forward two turns—and forward two turns.
Forward three turns—and inside forward three turns.
Inside forward three turns—and forward three turns.
Forward three turns—and back three turns.
Inside forward three turns—and inside back three turns.

The last call is one of extreme difficulty.

Twice Back—and Forward Two Turns.—Multiple turns can be skated on the final curve of outside forward in "twice back—and forward." No further description of this call or of the following similar calls is required :—

Twice back—and forward—and inside forward two turns.
Twice back two turns.
Twice back—and inside back two turns.

Forward Change — and Forward Turn — and Inside Forward (*Forward Change—and Forward Three—and Inside Forward*) (see Fig. 35).—This is a very pretty



FORWARD CHANGE—and FORWARD TURN—and INSIDE FORWARD.

FIG. 35.

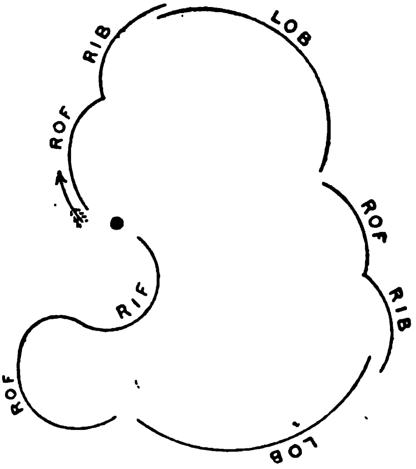
figure, and it and other similar calls make a pleasant variety. The diagram fully explains itself.

Other calls of a similar kind are—

Inside forward change—and inside forward turn—and forward (Inside forward change—and inside forward three—and forward).
Forward change—and once back—and forward.
Inside forward change—and inside once back—and inside forward.

Twice Back—and Forward Change (see Fig. 36).—This is a call of a different kind to any hitherto described. After the "twice back" is completed in the usual way the skaters return to the centre on a "forward change." It is obvious that in making this serpentine line the skaters partially reverse the direction in which they are moving. The effect of this is that if the different couples skate in the ordinary way when making the change, *i.e.* if the second couple make the movement a little ahead

Simultaneous changes.



TWICE BACK—and FORWARD CHANGE.

FIG. 36.

of the third in point of time, and the first couple still further ahead (see p. 160), the result will be that there will be a tendency on the part of the first and second couples to cut across the tracks of the couple following them, with the result that the figure will get "out of square." In order to avoid this, before any of the skaters commence the forward change, the second couple must hang back a little, and the first still more so, in order that all six skaters may skate the serpentine line simultaneously.

The changes from the other three edges can, of course, all be skated in the same simultaneous manner before the centre, but the names of the different calls need not be enumerated.

The following calls, and other corresponding ones, commencing with the inside edge forwards, will be understood:—

Forward change, turn—and forward turn—and inside forward (Forward Q—and forward three—and inside forward).
Forward change, turn—and inside back turn—and inside forward (Forward Q—and inside back three—and inside forward).
Forward change, turn—and once back—and forward (Forward Q—and once back—and forward).

The reader will note that "change, turn" is used in preference to Q. This is the modern way of calling, the term "Q" being but rarely used in combined figures. On the score of uniformity and simplicity, this plan is certainly to be commended, but many no doubt find it hard to part with their old friend Q. Again, it used to be the general practice to express the edge and direction of every movement or figure, even when following another movement or figure on the same foot, *e.g.* "forward change, inside forward turn." It is now the custom, however, to express only the edge and direction of the first movement or figure, *e.g.* "inside forward change, turn."

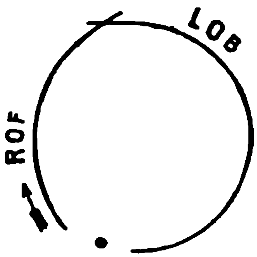
Other features of the modern method of calling.

Twice Back—and Forward Change, Turn (*Twice Back—and Forward Q*).—No description of this call is needed, as a forward change, turn, or Q is simply substituted for the forward change in Fig. 36. The other Q's can, of course, be skated in a similar way. It must be noted, however, that the Q's must be skated simultaneously, in the same way as the changes.

Simultaneous Q's and reverse Q's.

The reverse Q's, or "turn, changes," can all be skated in a similar way to the Q's. All that is necessary is to substitute "turn, change" for "change, turn" in the preceding calls.

Forward Mohawk Entire (see Fig. 37).—This is not a difficult figure if the skater knows how to effect the semi-spread-eagling movement of the feet as described on p. 121.



FORWARD MOHAWK ENTIRE.
FIG. 37.

The *Inside Forward Mohawk* can of course be skated in a similar manner, and any number of calls containing mohawks can be devised, such as—

Forward—and inside forward mohawk—and inside forward.
Inside forward mohawk—and back—and forward.
Forward mohawk—and once back—and forward.
Twice back—and forward mohawk.
Forward mohawk, turn (Forward mohawk, back three).
Forward—and inside forward mohawk, two turns.

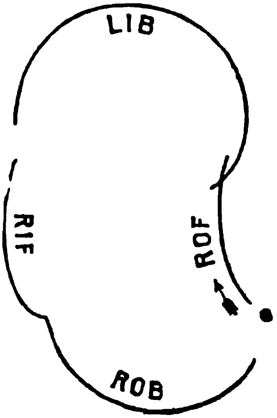
And of course corresponding calls commencing from different edges.

Forward Choctaw—and Inside Forward Turn (*Forward Choctaw—and Inside Forward Three*) (see Fig. 38).—The choctaws are easy figures, so that this call is not a difficult one.

Similar calls are—

Forward choctaw—and back turn—and forward (Forward choctaw —and back three—and forward).
Forward choctaw—and back—and once back—and forward.
Once back—and forward choctaw, change, turn—and forward (Once back—and forward choctaw, inside back Q—and forward).

Forward Rocker—and Forward (see Fig. 39).—This is not at all an easy call, owing to the difficulty that always exists in holding the edge after a rocking turn. A good bold curve of outside edge backwards must be kept for such a length of time that the skater has not too long a run of outside edge forwards on the other foot back to the centre.



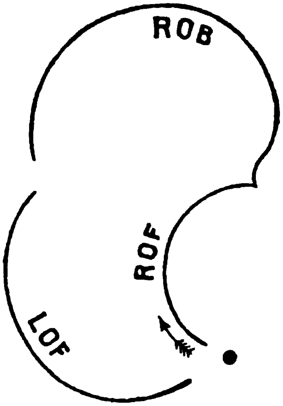
FORWARD CHOCTAW—and INSIDE FORWARD TURN.

FIG. 38.

Forward Counter—and Forward is skated in exactly the same way as the preceding call, and the following calls containing rockers and counters will be readily understood:—

Twice back—and forward rocker.
Twice back—and forward—and inside forward rocker.
Twice back, rocker.
Twice back—and inside back rocker.
Twice back—and forward counter, etc.

In almost every call containing a turn, a corresponding bracket can be substituted for the turn, for, as we have before explained, a bracket is really a counter three. At the end of the bracket, in fact, the skater's body is in exactly the same position as at the end of the ordinary turn corresponding with it, although to make the turn of the bracket the body revolves in an opposite direction to that in which it revolves to make the turn of the three. From this it is obvious that as many calls containing brackets can be devised as there are calls



FORWARD ROCKER—and FORWARD.

Fig. 39.

containing turns, and the number of the latter is without limit. Brackets are, however, enormously more difficult than "three" turns, and the different brackets vary so in difficulty that the number of calls containing them in usual practice are not so very numerous.

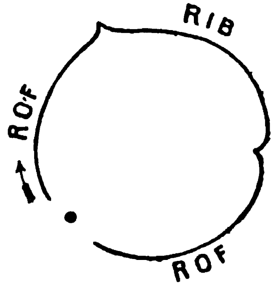
The following calls containing brackets are some of the commonly skated ones :—

Forward bracket entire.
Forward bracket—and inside forward.
Forward—and inside forward bracket.
Forward—and forward bracket—and inside forward turn (Forward —and forward bracket—and inside forward three).
Forward bracket—and inside forward bracket.
Forward bracket—and back bracket.
Twice back—and forward bracket, etc.
Forward turn, bracket (Forward three, inside back bracket).
Forward bracket, turn (Forward bracket, inside back three) (see Fig. 40).
Forward two brackets entire.
Twice bracket back—and forward, etc.

And other similar calls starting from the inside edge.

I give a diagram of *Forward Bracket, Turn* (*Forward Bracket, Inside Back Three*) (see Fig. 40), because of the exceeding difficulty of this call.

After the bracket is made, the skater seems to be thrown into a helpless position for turning the inside back three. Nothing but very careful attention to the rules of attitude given for the different edges in the last chapter, and constant practice, will overcome the difficulties of this call.



FORWARD BRACKET, TURN.

Fig. 40.

The number of other different calls which could be enumerated under the heading of sub-division (*a*), Group 1, is, of course, practically without limit, but the reader must invent them for himself.

Group I.—Sub-division (*b*).

I now come to calls belonging to sub-division (*b*), Group 1—namely, those figures in which the centre is passed in the middle of the call. These may be still further sub-divided into three sections: (1) centre figures, (2) meet figures, and (3) pass figures.

Although, as we have already seen, every call begins and ends at the centre, the centre may also be approached and left in the middle of a call, if

Meaning of terms "centre," "meet," and "pass."

the caller desires the skaters (1) to execute a particular figure at the centre, in which case the word "centre" must be added to the name of the figure, (2) to take a fresh stroke at the centre, in which case the word "meet" must be inserted in the call at the appropriate place, (3) to pass one another at the centre, in which case the word "pass" must be clearly expressed (see Rule 6 and Expl. 4 and 5). In addition, it must be understood that the skaters may execute a "centre" figure, or may take a fresh stroke at the centre (*i.e.* "meet"), or may "pass" one another at the centre, on either the near or the off side, and, as before, the rule is that these various movements must always be skated on the near side, *i.e.* the centre must be kept outside the curve on which it is approached (Rule 4) unless the word "off" is expressed in the call.

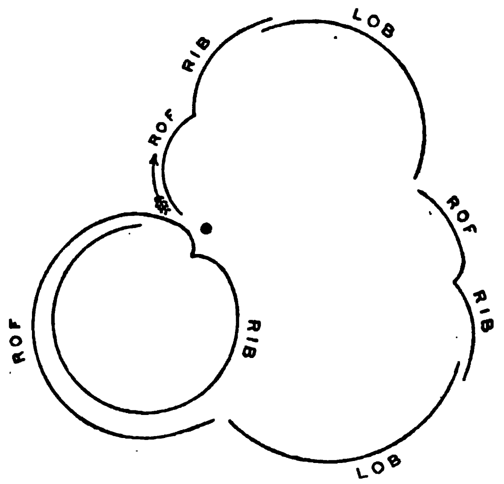
(1.)—*Centre Figures.*

Group 1.—Ordinary circling figures.—Sub-division (b).

Twice Back—and Forward Centre-Turn Entire (*Twice Back—and Forward Centre-Three Entire*) (see Fig. 41).—After the "twice back" is skated, instead of making the turn before the centre, the skaters run

Centre passed in middle of call. *Section* (1). *Centre figures.*

up to the centre on the outside forward, and make it close to the centre on the near side (see Fig. 41), and then make a complete circle on the tail of the three, the call being finished at the centre on the inside edge backwards. After the turn is made at the centre, the skaters cross one another's tracks in somewhat the same way as they do in the pass figures (see p. 206 and Fig. 51). To make centre-turns effectively, partners should make their

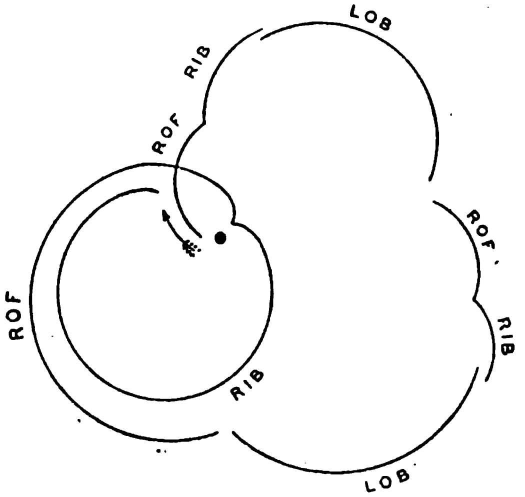


TWICE BACK—and FORWARD CENTRE-TURN ENTIRE.

Fig. 41.

turns absolutely simultaneously and as near the centre as possible.

Twice Back—and Forward Off Centre-Turn Entire (*Twice Back—and Forward Off Centre-Three Entire*) (see Fig. 42).—This call is similar to the preceding one, except that the turn is made on the off side of the centre.



TWICE BACK—and FORWARD OFF CENTRE-TURN ENTIRE.

FIG. 42.

All the other "three" turns can similarly be made at the centre in combination, and can, of course, be turned on the near or off side. The *inside back centre (or off centre) turn* is an exceedingly difficult figure, as in preparing for the turn the skater loses sight both of his partner and the centre.

Multiple turns may be skated so that any one turn in a series may be skated at the centre, and the other turns either before or after the centre, or some before and some after. The following are examples of such calls containing multiple turns at the centre:—

Twice back—and forward turn, centre-turn, turn—and inside forward.

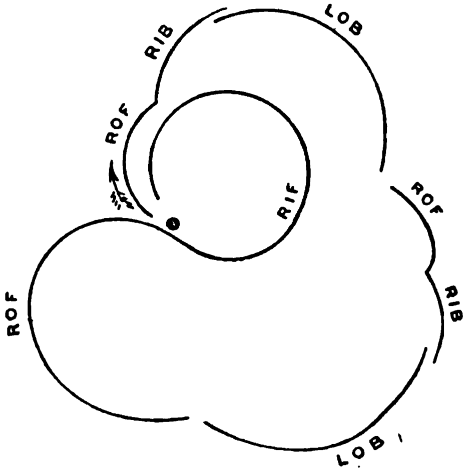
Twice back—and forward off centre-turn, turn, turn—and inside forward.

Twice back—and forward—and inside forward two turns, centre-turn, two turns—and forward.

Twice Back—and Forward Centre-Change Entire.—This is an easy figure, and consists, as Fig. 43 demonstrates, of a forward change after the "twice back," the actual change of edge being made close to the centre on the near side, and the curve of inside edge continued in a circle back to the centre again.

The frontispiece explained.

Twice Back Centre-Change Entire is illustrated in the frontispiece. This picture was constructed and drawn by Mr. Percy Hudson from a photograph taken by Mr. H. M. Elder, a well-known member of the London and Wimbledon skating clubs, and kindly sent to me by him. The first



TWICE BACK—and FORWARD CENTRE-CHANGE ENTIRE.

Fig. 43.

pair of skaters are shown leaving the centre and commencing the circle of inside edge backwards which succeeds the back change, which has just been effected by them on the near side of the centre. The second pair are approaching the centre on the outside edge backwards, at right angles to the others, and are just preparing to execute the same back change on the near side of the centre.

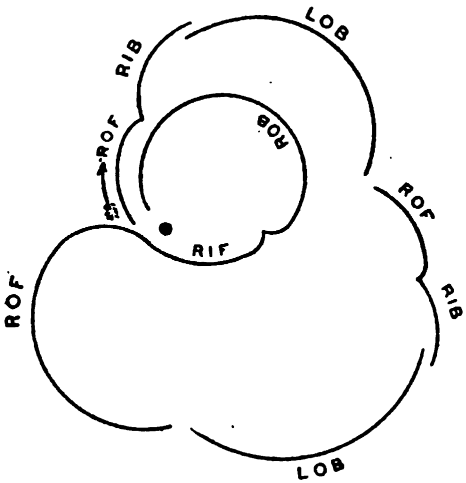
The other two changes can be made at the centre in a similar way, and all the four movements can be executed on the off side equally well, the call then being "off centre-change."

The following calls, containing combinations of changes and multiple turns, will be understood. They are very difficult.

Twice back—and forward two turns, centre-change, two turns—and forward.
Twice back—and forward three turns, off centre-change, three turns—and forward.
Twice back—and forward mohawk, centre-change entire.

Twice Back—and Forward Centre-Change Turn Entire (*Twice Back—and Forward Centre-Change-Q Entire*) (see Fig. 44).—This is the same call as that illustrated in Fig. 43, except that after the change a forward inside three is made, the skaters returning to the centre on the tail of the three.

The remaining Q's can be skated at the centre in a similar way, both on the near and off side. In all the Q's, too, the changes can be made before the centre, and the turns at the centre. The combined figure just described, executed in this latter way, would be called *twice back—and forward*



TWICE BACK—and FORWARD CENTRE-CHANGE TURN ENTIRE.

FIG. 44.

change, centre-turn entire (*twice back—and forward centre-turn-Q entire*).

The reader will easily understand the meaning of the following calls, all of which are difficult to skate:—

Twice back—and forward two turns, centre-change, turn entire.
Twice back two turns, off centre-change, turn entire.

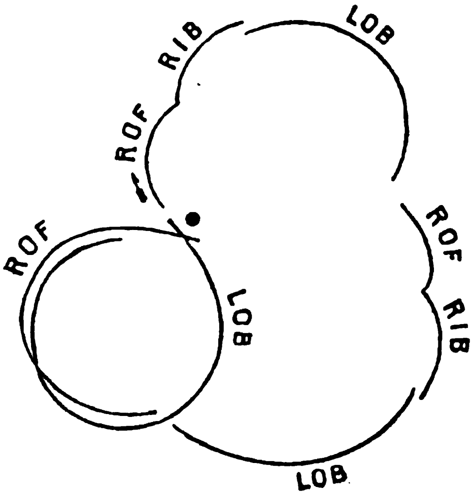
Twice back—and forward three turns, change, centre-turn entire.
Twice back—and inside back three turns, change, off centre-turn entire.
Twice back—and forward change, turn, centre-change, turn—and inside forward (Twice back—and forward Q, back centre-change-Q—and inside forward).
Twice back—and forward—and inside forward mohawk, off centre-change, turn—and forward (Twice back—and forward—and inside forward mohawk, inside back off centre-change-Q—and forward).

The reverse Q's can of course be skated, just like the Q's, on either the near or off side of the centre, *e.g.*—

Twice back—and forward turn, centre-change—and forward (Twice back—and forward centre-change-reverse-Q—and forward).
Twice back off centre-turn, change—and inside forward (Twice back off centre-turn-reverse-Q—and inside forward).
Twice back—and forward turn, change, turn, centre-change—and inside forward.
Twice back—and inside back turn, off centre-change, turn entire.
Twice back—and forward—and inside forward turn, centre-change, rocker entire.

Twice Back—and Forward Centre-Mohawk Entire (see Fig. 45).—This is a very pretty figure to skate. The skater must run up to the centre on the outside edge forwards at a good speed, and make the mohawk as near the centre as possible, and absolutely simultaneously with his partner. The two skaters will be face to face at the moment of making the mohawk, while if they skate the same figure on the off side, as in "twice back—and forward off centre-mohawk entire," they will be back to back at the centre.

The "inside forward mohawk" can be skated at the centre in a similar manner, but it is not nearly so attractive a figure. In this the skaters are back to back when skating the centre figure, and face to face when skating the off-centre figure.



TWICE BACK—and FORWARD CENTRE-MOHAWK ENTIRE.

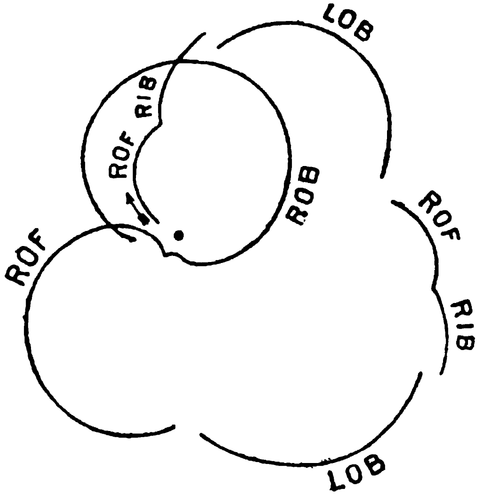
FIG. 45.

The following combinations are effective :—

Twice back—and forward centre-mohawk—and back two turns—and forward.

Twice back—and forward off centre-mohawk, rocker entire.

The two forward choctaws can of course be skated at the centre in the same way as the mohawk.



TWICE BACK—and FORWARD CENTRE-ROCKER ENTIRE.

FIG. 46.

Twice Back—and Forward Centre-Rocker Entire (see Fig. 46).—This is one of the most beautiful figures on the ice. If the rocker is skated at high speed, with bold curves before and after the turn, and if partners make their turns simultaneously and close to the centre, there is no call skated which gives greater pleasure to the performers. The same turn can be skated on the off side of the centre when "off-centre rocker" is the call, and all the other rockers can also be skated at the centre on both the near and off sides.

Similarly, all the counters and brackets turned at the centre make excellent figures, but exceedingly difficult ones, and although the near side turns are the commonest in practice, and the most effective, all these figures can equally well be skated on the off side.

The following are samples of some of the frequently skated calls containing centre-rockers, counters, and brackets :—

Twice back—and forward turn, centre-rocker entire (Twice back —and forward three, back inside centre-rocker entire).

Twice back centre-rocker, mohawk entire.

Twice back—and inside back off centre-rocker, bracket entire.

Twice back—and forward—and inside forward mohawk, centre-counter entire.

Twice back—and inside back turn, centre-counter, turn entire (Twice back—and inside back three, forward centre-counter, back three entire).

Twice back—and forward bracket, off centre-bracket, bracket entire.

The so-called rocker Q's, counter Q's, and bracket Q's, and the reverse varieties of each, all make excellent but very difficult centre figures. The following are one or two calls containing them:—

Twice back—and forward centre-change, rocker—and inside forward (Twice back—and forward centre-change-rocker Q—and inside forward).

Twice back, off centre-counter, change—and forward (Twice back off centre-turn-reverse-counter-Q—and forward).

Twice back—and forward—and inside forward change, bracket—and inside forward.

Use of "twice back" in preference to "once back."

The reader has already noticed that the figure "twice back" has occurred much more often than "once back" in the preceding calls. This has been done because, in the circling combined figures, "twice back" is actually in practice more often called than "once back," for the reason that it enables the skaters to attain greater speed, and to get more out of one another's way before it is time to return to the centre again.

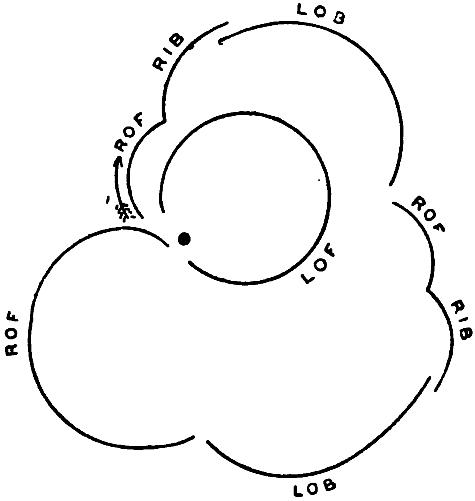
Group I.—Ordinary circling figures.—Sub-division (b).

(2.)—*Meet Figures.*

Twice Back—and Forward Meet—and Forward Entire (see Fig. 47).—This is the simplest of the many meet calls, and is easily understood from the diagram.

Centre passed in middle of call. Section (2). *Meet figures.*

The skaters reach the centre on the outside forward, and there take up a fresh stroke of outside forward on the near side, continuing upon it back to the centre again. The stroke at the centre may be of the ordinary kind, or a "cross-roll," but the former is best.



TWICE BACK—and FORWARD MEET—and FORWARD ENTIRE.

FIG. 47.

Twice Back—and Forward—and Inside Forward

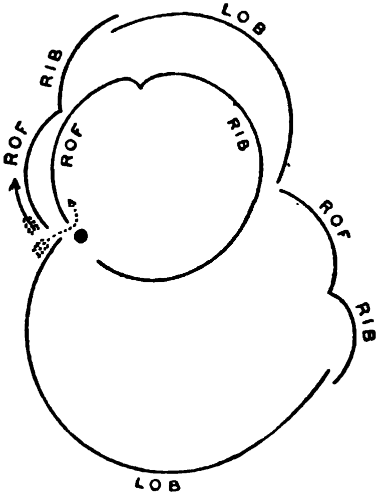
Meet—and Inside Forward Entire is nearly as easy as the preceding call, and is easily understood.

Twice Back Meet—and Back Entire.—The stroke at the centre in this call should be the modified cross-roll described on p. 79. When four only are skating this call is not difficult, but when six are skating its difficulty is much increased, and for more than six it is an exceedingly difficult figure. If the "back entire" is repeated several times, so that a series of back eights are skated, we have a figure which, to keep square and in time, needs more practice than almost anything else on the ice. This is the case with only two skaters, and it is a very rare occurrence to see four first-class skaters skating back eights even tolerably well.

Twice Back—and Inside Back Meet—and Inside Back Entire.—This is a very difficult and very ugly figure. The difficulty of the stroke from the inside back edge on one foot to a similar edge on the other foot has been fully explained (p. 75), and obviously this difficulty is increased when the movement has to be skated with a partner, and to a centre.

The four meet figures which we have just described can all be skated on the off side of the centre.

Twice Back Off Meet—and Forward Turn Entire (*Twice Back Off Meet—and Forward Three Entire*) (see Fig. 48).—This is the most familiar example of



TWICE BACK OFF MEET—and FORWARD TURN ENTIRE.

FIG. 48.

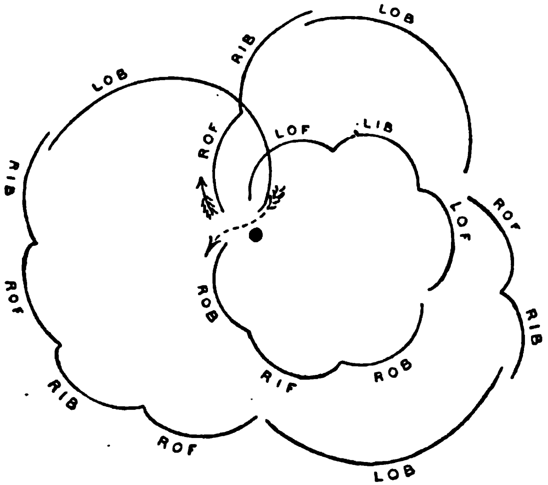
the back meet calls, and is a very effective combined figure. The skaters run up to the centre on the second "back," and when close to the centre, commence the forward three with a fresh stroke on the off side, returning to the centre on the tail of the three.

The same combined figure can of course be executed with the meet on the near side of the centre, but it is not so pretty. In skating a back off meet, each skater should try to reach the centre simultaneously with his partner, and almost to touch him, back to back, before taking the new stroke.

Other commonly practised calls of a similar kind are—

Twice back meet—and back—and forward turn.
Twice back meet—and twice forward.
Twice back off meet—and forward two turns entire.
Twice back meet—and back two turns—and forward.
Twice back—and forward change, turn, off meet—and forward entire.
Twice back—and forward turn, change, meet—and back—and forward turn.

Twice Back—and Forward Three Turns—and Back Meet—and Back Two Turns—and Forward Two Turns (see Fig. 49).—This is a very difficult call, and the diagram is introduced to show the complexity of the different movements that can be incorporated into one call, when the skaters meet at the centre in its course. As with the centre-figures, indeed, there is no limit to the number of combinations that can be devised as suitable calls of this kind.



TWICE BACK—and FORWARD THREE TURNS—and BACK MEET—and BACK TWO TURNS—and FORWARD TWO TURNS.

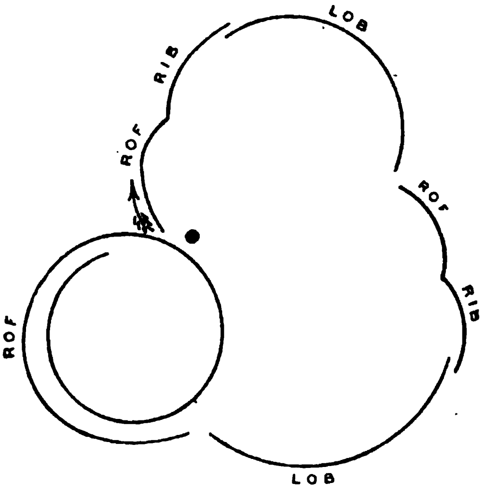
FIG. 49.

(3.)—*Pass Figures.*

Twice Back—and Forward Pass Entire (see Fig. 50).—In this call the skaters pass one another on the outside edge forwards at the centre on the near side. Since the curve of outside forward is started after the "twice back," and is continued

Group 1.—Ordinary circling figures.—Sub-division (b). Centre passed in *middle of call. Section (3). Pass figures.*

back again to the centre after the pass, the skaters actually make large spirals on the outside edge forwards, and cross each other's track in a curious manner. Fig. 51 shows the kind of way in which, when four are skating, the spiral track of one of the first two skaters crosses the track of that member of the second pair who is nearest him at the time. Collisions can only be avoided, and the figure kept square, if the skater going out



TWICE BACK—and FORWARD PASS ENTIRE.

Fig. 50.

keeps well "outside" the skater coming in, in the way shown in Fig. 28. When six are skating, the crossing of tracks is still more marked. The centre can be passed on the near side on any edge, so that the call just described is only one of a series.

Twice Back Off Pass Entire.—The skaters here pass one another back to back on the off side of the centre. This call is a very pretty one, if partners reach the centre simultaneously, and skate as close to the centre as possible. The centre can of course be passed on the off side on any edge, and the above call is selected for special mention only because it is the most effective of the series.

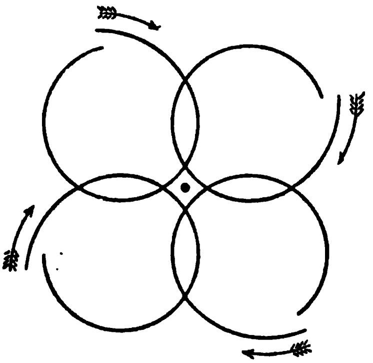


FIG. 51.

The following are samples of the many calls containing passes:—

Twice back—and forward turn, off pass entire.
Twice back pass, turn entire.

Twice back—and forward—and inside forward two turns, off pass entire.
Twice back—and inside back turn, pass, turn—and inside forward.
Twice back—and forward change, turn, off pass entire.
Twice back off pass—and back two turns—and forward.
Twice back off pass entire, meet—and back—and back two turns—and forward.

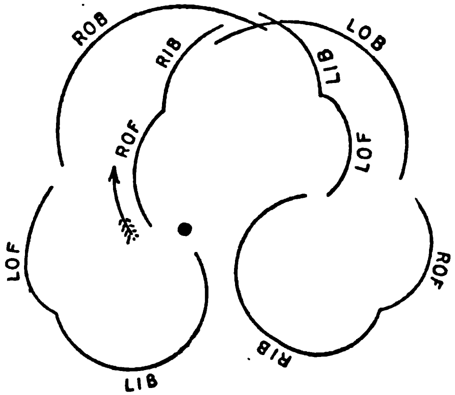
GROUP 2.—"*About*" *Circling Figures.*

Group 2.—"About" circling figures.

These combined figures next claim attention, and the distinction between them and the ordinary circling figures has already been stated on p. 148. The calls which are usually practised are comparatively few in number. The following is a typical call.

Once Back—and Forward Turn About—and Once Back—and Forward Turn (see Fig. 52).—The skaters having skated a "once back," in the course of which they circle round the centre for a short distance on the "back" in the usual way, next skate a forward three, but, instead of running up to the centre upon it, the tail of the three is brought round, almost back to the place from which the head of the three was commenced. Another "once back—and forward turn" is then skated, so that the skaters circle round the centre in the opposite direction, returning to the centre on the three, the effect created being almost as though they had retraced their original steps from the centre. The chief point to remember about this call is that the first forward turn must be skated simultaneously by all the skaters.

Simultaneous turns.



ONCE BACK—and FORWARD TURN ABOUT—and ONCE BACK—and FORWARD TURN.

FIG. 52.

The term "about" must only be applied to a figure when there is a change in the direction of revolution round the centre in the course of that figure (see Expl. 6). There is a tendency amongst callers to use the term too frequently. In many calls the skaters change their direction considerably

Limited use of the term "about."

when skating away from the centre to reach the circumference of the circle, and also, when returning to the centre from the circumference, especially when curly serpentine lines are skated; but the term "about" should not be added to any such outward or homeward figures. It must be reserved for figures skated on the circumference when the skaters are really revolving round the centre.

The following are specimens of other "about" calls:—

Once back about—and inside forward mohawk.

Inside once back—and inside forward about—and inside once back —and inside forward.

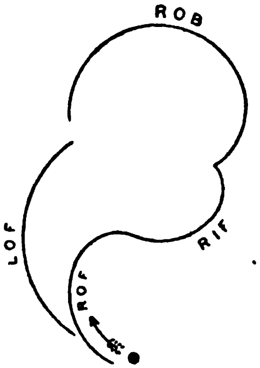
Once back—and forward two turns about—and forward—and inside forward turn, change.

GROUP 3.—"*Out and In*" *Figures.*

Group 3.—"Out and in" figures.

As already explained on p. 149, no revolution round the centre takes place in these combined figures, so that it is much easier for the skaters to keep "square" when skating them. An "out and in" call is, consequently, often used when a combined figure is "out of square" and the caller wishes to get it into proper shape again.

Forward Change, Turn Out—and Forward In (*Forward Q Out—and Forward In*) (see Fig. 53).—The Q is so skated that although the skaters are going away from the centre during most of the figure, towards the end of the tail of the three they begin



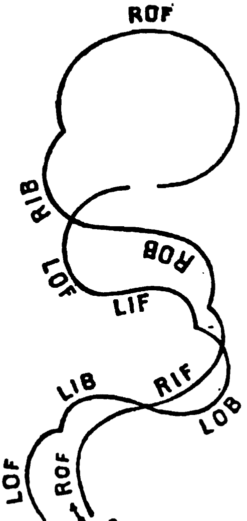
FORWARD CHANGE, TURN OUT—and FORWARD IN.
FIG. 53.

to return again, and the stroke of outside forward brings them back to the centre.

There are a great number of possible calls of this type. The following are some of the commonest, and are all easy to understand :—

Forward change out—and forward in.
Inside forward change out—and forward in.
Inside forward change, turn out—and forward in.
Forward change, turn out—and forward change, turn in.

Inside forward change, turn out—and inside back change, turn in.
Forward turn, change out—and forward in (Forward reverse Q out—and forward in).
Forward turn, change out—and forward turn, change in.
Inside forward turn, change out—and back change, turn in.
Inside forward change, rocker out—and forward in.
Forward bracket, change out—and forward in.

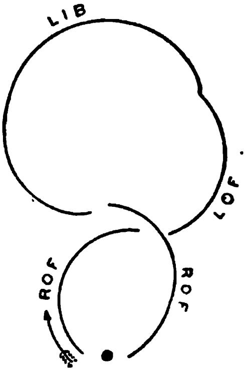


FORWARD CHANGE, TURN, CHANGE, TURN OUT—and FORWARD CHANGE, TURN, CHANGE, TURN IN.

FIG. 54.

Forward Change, Turn, Change, Turn Out—and Forward Change, Turn, Change, Turn In (*Forward Two Q's Out—and Forward Two Q's In*) (see Fig. 54).—

This is a difficult call, and is similar to many others in which the continuous movement has to be employed. Unless the skater uses the continuous stroke in this call he is not able to retain sufficient pace to finish the second Q. A large extent of ice is needed, as the skaters recede a long way from the centre before returning.



FORWARD—and FORWARD TURN OUT—and FORWARD IN.

FIG. 55.

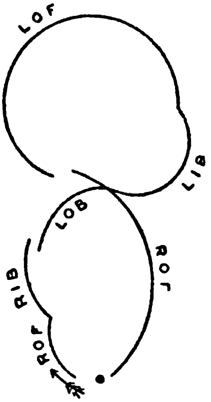
Forward—and Forward Turn Out—and Forward In (*Forward—and Forward Three Out—and Forward In*) (see Fig. 55).—This call is almost as commonly used as "twice back—and forward." It is the great stand-by of the caller when he wants to get his team out of difficulties, or when he himself needs time to think of a new call. It is a very easy call, and the diagram gives all the explanation needed. "Forward—and forward two (or three) turns out—and forward in" is a call of the same kind, and in very common use.

Other similar calls are—

Forward turn—and forward turn out—and forward turn in.
Forward two turns—and forward two turns out—and forward two turns in.
Forward—and forward turn out—and back change in.
Forward turn—and inside forward change, turn out—and inside forward change in.
Inside forward turn—and back change, turn out—and forward change in.
Inside forward turn—and inside forward turn, change out—and forward turn, change in.
Forward—and forward rocker out—and forward rocker in.

Once Back Change, Turn Out—and Forward In (*Once Back Q Out—and Forward In*) (see Fig. 56).—The "once back" is here only used as a means of getting on to the back Q, and the preliminary three is therefore smaller and the "back" shorter than is usual in "once back" when skated in the circling figures. Some think that the figure "once back" should be skated in the same way in every call on the ice (see p. 161). If this plan is adopted, no call containing a "once back" can be skated as a pure "out and in" figure, and the present call would then become a combination of a circling and an "out and in" figure.

Once Back Change Out—and Forward In, which



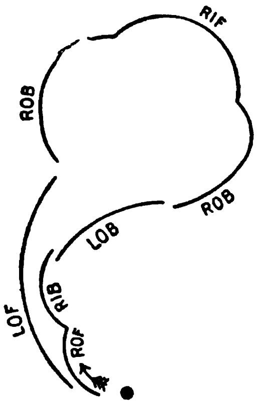
ONCE BACK CHANGE, TURN OUT—and FORWARD IN.

FIG. 56.

is skated in a similar way to the call just described, is a very favourite figure. It is often used to dismiss the skaters at the end of a set. The "forward in" is then omitted, and the call is "once back change out dismiss."

Once Back—and Back Two Turns Out—and

Forward In (see Fig. 57).—The method of skating this call can be easily gleaned from the diagram, and it is obvious that the two turns may be replaced by three or more turns.



ONCE BACK—and BACK TWO TURNS OUT—
and FORWARD IN.

FIG. 57.

There are, of course, innumerable other possible "out and in" calls, of which the following are specimens:—

Forward—and forward turn out—and forward—and forward turn in.
Forward change, turn—and inside forward change, turn out—and forward change, turn—and inside forward change, turn in.
Forward change, turn, change, turn out, change, turn, change, turn in.

Forward change, turn out, change, turn in, centre change, change, turn out, change, turn in.
Forward rocker out, rocker in.

Numberless other calls may be devised by combining together calls belonging to different groups: for instance, calls belonging to Groups 1 and 3—

Groups 1 and 3 combined.

Once back—and forward—and forward turn out—and forward in.
Twice back—and forward off pass—and forward two turns out—and forward in.
Twice back meet—and back change out—and forward in.
Twice back—and forward turn off pass—and inside forward change, turn out—and forward in.
Twice back—and forward centre-mohawk, change, turn out—and forward in.

And, again, calls belonging to Groups 2 and 3—

Groups 2 and 3 combined.

Once back—and forward change out about—and once back—and forward change.
Once back—and forward counter out about—and once back—and forward centre-rocker entire.

It is evident that the number of possible combinations of figures capable of forming excellent calls is endless, and I have been able to only indicate some of the different varieties within the compass of this chapter on combined figures. For further information, I must refer the reader to what I have written in the second volume of "Figure-Skating: Simple and Combined," in which he will find a list of several hundreds of calls, illustrated by 168 diagrams.

Simultaneous combined figures.

Before concluding this chapter, I must very briefly allude to the ***simultaneous method of skating combined figures.*** I have already shown, on p. 160, that when skating in the usual way, as described in these pages, all the skaters do not perform the various movements together, partners only skating simultaneously. In simultaneous figures, however, all skate together, so that each skater is not paired off with a partner. That such simultaneous skating shall be possible in the neighbourhood of the centre, the skaters do not go right up to it, but skate to the circumference of an imaginary circle surrounding the centre. This circle has a diameter varying with the number of skaters taking part in a set. If six or more are skating, the circle is large; if only four or less, it is smaller. The chief points in favour of this method of skating are that the general effect of all the movements being skated simultaneously by all is good, and that it enables odd numbers, such as three and five, to skate together more readily. It is exceedingly difficult, however, for skaters to keep time with one another, and still more so to keep square, when the simultaneous method is adopted.

Specimen "set of calls."

A specimen "set of calls" is appended to serve as a guide to the caller for arranging others on similar lines. The calls are placed in proper order for skaters to execute them on the right and left feet alternately.

R. Twice back—and forward.
L. Twice back—and forward.

R. Twice back—and forward centre-change entire.
L. Inside forward change, turn out—and forward in.
L. Twice back—and forward centre-change entire.
R. Inside forward change, turn out—and forward in.

R. Twice back off meet—and forward turn entire.
L. Forward change, turn out—and forward in.
L. Twice back off meet—and forward turn entire.
R. Forward change, turn out—and forward in.

R. Once back—and forward centre change, turn—and forward.
R. Forward turn entire.
L. Once back—and forward centre change, turn—and forward.
L. Forward turn entire.

R. Twice back—and forward off pass entire.
L. Forward change out—and forward in.
L. Twice back—and forward off pass entire.
R. Forward change out—and forward in.

R. Forward turn—and forward turn out—and forward turn in.
L. Once back—and back two turns out—and forward in.
L. Forward turn—and forward turn out—and forward turn in.
R. Once back—and back two turns out—and forward in.

R. Twice back—and forward turn.
L. Twice back—and forward turn.

CHAPTER VII.

CONTINUOUS AND MISCELLANEOUS FIGURES.

IN continuous figure-skating the skater has a twofold object in view: (1) to progress continuously upon one foot for some considerable time without touching the ice with the other foot; (2) while so progressing to force the skate-blade to cut out some definite design, having, perhaps, a recognized name, or to trace some original fancy design peculiar to himself. If the skater executes his continuous figures all over the ice, so to speak, he is said to be skating in "field;" but if he skates according to design, he is confined to a particular ice-area, and is said to be skating "to place." Such designs skated to place, when their pattern is elaborate, are termed "picture figures," and are the most difficult continuous figures to skate, as the various cusps and curves of which they are

Picture figures.

composed have to be placed in accurate position on the ice, according to the prescribed plan.

Besides all the simple figures already enumerated in Chapter V., other one-footed miscellaneous figures are used in continuous skating, such as loops, cross-cuts, beaks, hooks, and pig's-ears. These will shortly be described in detail. They have not hitherto been introduced into combined figure-skating, as they cannot be executed with facility according to the present rules of good form peculiar to the British school of skating. Continuous figures, in fact, of all kinds, even when these miscellaneous figures are not introduced, are more efficiently and gracefully performed by methods not in accordance with the British style.

Continuous figures need more hard work than any others, and are exceedingly difficult. For this reason, perhaps, it is the fashion amongst some to deride them as acrobatic feats. No doubt the way in which they are done by the majority of skaters has earned for them this reproach, just as simple figures skated in the ultra-British style are considered by others to be stiff, lifeless, and deadly dull. It is incontestable, however, that continuous movements can be executed with ease and consummate grace, as Herr Grenander has shown us, and it is in the direction of this style of figure-skating that skating progress in this country lies in the near future. The constant practice that skaters are now able to obtain, thanks to the artificially frozen real ice-rinks, will surely lead to great proficiency on the part of our best men in this fascinating branch of our craft, and it is probable that a fixed style will before long be adopted which will not be so much at variance with British ideas of good form as are the methods now in vogue amongst the majority of those who work at continuous figures. A style of skating will then, in all probability, be created which will be a compromise between the present methods of the British and non-British schools, and will lead to the incorporation of continuous movements into the combined figures. A great advance in the art of figure-skating will then be achieved.

Size of continuous figures.

The aim of the continuous figure-skater is not to skate large, bold, sustained curves of fairly even radius throughout, similar to those peculiar to the British style of skating. The impetus necessary for keeping the skater at an even rate of speed throughout his complicated one-footed figures, can only be attained, and retained, by the use of smaller curves of constantly varying radius. It is no doubt true that the larger the skater makes his figures the finer his skating is considered to be, but even the strongest man finds there is a limit of size beyond which he cannot go, and yet retain his speed. The largest curves made by the most powerful continuous figure-skater are, in fact, very much smaller than those of the combined figure-skater. In progressing upon these comparatively small curves, the continuous skater attains the required impetus for making his sustained efforts upon one foot by means of a succession of "destroyals" and "rightings" of equilibrium, combined with a well-ordered swing on the part of the unemployed leg. This gaining of impetus is effected at the moment of changing the edge, or making a turn. Some continuous-skaters assert that the change of edge only should be utilized in this way for gaining pace, but certainly the usual practice is also to acquire impetus when skating turns. When about to change, say, a forward edge, the skater leans strongly over, so as momentarily to almost lose his equilibrium, his body being in advance of his foot. To regain his

Continuous stroke.

balance he sharply turns his skate into a curve of shorter radius, and at the same time brings the foot quickly forward on the new edge, so as to overtake the body. Just as the change of balance is being effected, his speed is also somewhat slackened, so that when he brings his foot forward he is enabled to get a sort of push-off, or spring, from the ice. This rapid advance of the foot to catch up the body, combined with the above partial thrust obtained from the ice at the moment of slight slowing-up, enables the skater to regain any pace he may have lost, and, indeed, to acquire as much fresh speed as he may need. Similarly, when skating, say, a forward three turn, in order to gain impetus as the turn is made, he allows the body to get in advance of the foot, and then sharply recovers his equilibrium by a quick motion of the foot in the desired direction, as it takes the new edge directly after the turn. A certain amount of thrust off from the ice is also obtainable as the turn is made, which assists the skater to gain pace. He can acquire fresh speed in a similar manner when skating counters and rockers, especially the former; but it is exceedingly difficult, if not impossible, to obtain any increase of pace when making bracket turns, and this is the reason why continuous figures containing brackets are so much harder than any others. This method of gaining impetus with changes and turns is termed the "continuous stroke," and a continuous figure-skater's ability depends largely upon the facility with which he uses it with all the various changes and turns, and the power with which he applies it. The same stroke is used to a limited extent by combined figure-skaters, as I have already shown, especially when skating Q's and multiple turns (see pp. 99 and 107).

Having explained how it is that the continuous-skater is enabled to keep himself going upon one foot while he executes his difficult and complicated figures, I must next give some account of the sort of attitude of body assumed by him, and of the rules bearing on this subject, as at present formulated by the International Skating Union, and the National Skating Association of Great Britain.

World's Amateur Championship.

The competition for the World's Amateur Championship in Figure-skating 1898 was held on February 15th in London, upon the artificially frozen real-ice rink known as the National Skating

Palace. In 1896 the competition was held at St. Petersburg, and in 1897 at Stockholm. In 1899 it is to be held in Vienna. No serious British competitor has hitherto entered for this very important contest, owing to the fact that the majority of the compulsory figures, a list of which is published in the Appendix (p. 309), are of the nature of continuous figures. The British style of skating, moreover, does not find favour with any one outside these islands. Until, therefore, the British and non-British styles become more assimilated, a process only just now commencing, it is not probable that there will be any British competitors for these contests.

The winner of the 1898 competition was Herr H. Grenander, of the Stockholm Skating Club. His well-deserved success was largely due to the magnificent exhibition given by him in the Free Skating section of the competition. Herr G. Hügel, of the Vienna Skating Club (world's champion for 1897), won the second prize; and Herr G. Fuchs, of the Munich Skating Club (world's champion for 1896), won the third prize. The compulsory figures (see Appendix, p. 309) were selected from those grouped together under the headings of "Turn," "Rocker," "Counter," "Two turns, change, two turns," "Loop, change, loop," and "Bracket, change, bracket." The total number of marks given by the six judges to each competitor was as follows:—

	Compulsory figures.	Free figures.	Total.
Grenander	892	531	1423
Hügel	973	401	1374
Fuchs	953	392	1345

The maximum aggregate of marks attainable for free skating is 540, of which number Herr Grenander was awarded 531. The most difficult of the compulsory figures were skated by all three competitors with perfect ease, and without the semblance of a break-down. Herr Grenander's style, graceful in the extreme, was marked by exceptional vigour, while his skating was thoroughly sound and accurate, mere acrobatic tricks being rigidly excluded from his programme. Herr Hügel is a charmingly graceful skater; and Herr Fuchs pleased English experts by the size of his figures, and quiet accuracy of his turns. The competition was a source of unbounded interest to London skaters, and the skating hall was crowded in every part, H.R.H. the Prince of Wales being present. The skating of the foreign competitors—the three finest skaters, trained in the non-British style, that the world could produce—was a revelation to British experts, and the lesson we have learnt will assuredly not be thrown away upon us. Some abiding influences will undoubtedly be left upon our own peculiar style of skating.

International Skating Union's rules of form.

The International Skating Union, a body which has drawn up the rules regulating international contests, as well as the compulsory figures to be skated by the candidates, has formulated certain "Rules of Correct Carriage and Movement," as follows: "Upright carriage, not bent at the hips, but without being stiff; strong bending of knee or body to be only momentary. Head upright. Unemployed foot to be held only a little way from the ice, not dragging behind; toe turned downwards and outwards, knee slightly bent, generally held behind the employed foot; otherwise swinging freely, and assisting the movement, but without being held far away. Arms to hang down easily; like the unemployed foot, they can be used to assist by their movement, but without holding elbow or hand far away from the body; hands, when possible, never above the waist.

Fingers neither spread nor clenched. In general, everything violent, angular, or stiff to be avoided in the movement; no effort is to be strongly expressed, but the impression that the figures are executed without trouble, is to be aimed at." It is stated, in addition, that "within these rules the individuality of the skater receives free play, and all possible consideration on the part of the judges." It will be observed that not only are the rules themselves rather vague, but that this addition, respecting the individuality of the skater, gives a competitor considerable latitude in his interpretation of them. The British figure-skater is especially interested to see what instructions are given with regard to the knee of the employed leg, but the only information on this point is contained in the words, "Strong bending of knee (presumably the employed), or body, to be only momentary," from which the skater is left to infer that bending of the knee is always admissible, but *strong* bending only momentarily so.

The new "special" test of the National Skating Association, to which reference was made in Chapter I., and which is printed in detail in the Appendix (p. 289), was drawn up by the figure-skating departmental committee in such a manner as to test the ability of candidates in some of the most difficult continuous figures as well as in advanced simple and combined figures. Part I. contains the simple and combined figures, and with regard to the form in which this part is to be skated, it was not necessary to say more than that it must be skated "in strict English form," the rules of which are happily well understood by every one. A considerable difficulty, however, was encountered when it became necessary for the committee to frame rules of form for Part II., which consists entirely of continuous figures and grape-vines.

Bending of employed knee.

The vexed question of the employed knee at present divides English experts into two opposing groups. One group assert that the employed leg should be unbent, except at the taking of a stroke, just as in the British style of skating; while the other maintain that the leg should always be slightly bent at the knee. The former go so far as to say that continuous figures should be skated throughout in British style as far as possible; while the latter think that the British style, without considerable modification, is not suited to continuous figure-skating. With the latter view I entirely agree, and think that the rigidity of the British figure-skater, while entirely in harmony with the sort of figures he executes, is quite out of keeping with continuous figures, in the execution of which any stiffness of action is the reverse of graceful. The committee ultimately decided upon the following form of words, suggested by Mr. A. F. Jenkin: "Part II. must be skated in good style, having regard to the nature of the figures skated. The following will be regarded as points of good style: (1) Preservation of control over the body and limbs, whether the unemployed leg and arms are swung or not. (2) Continuity of movement and uniformity of pace—*i.e.* the movement of the body and limbs should be such as to produce the effect of rhythm or cadence; abrupt movements and sudden changes of speed, except such as are characteristic of the particular figure, should be avoided; the speed should be the same in the corresponding parts of the figure, whether on the same or different edges. (3) Vigour." The reader will notice that the question as to the desirability of keeping the knee of the employed leg flexed or extended is left severely alone, and probably this is the wisest course to

National Skating Association's rules of form.

pursue, until a fixed standard of style in this particular branch of figure-skating is attained. Meanwhile the judges will allow the candidate to bend his employed knee or not as he prefers.

The reader has doubtless gathered from the foregoing remarks that, although certain rules of correct carriage and good style have been laid down by two very important figure-skating bodies for the guidance of continuous figure-skaters, they are not nearly so well defined, or of such an arbitrary character, as the rules of form so rigidly observed by British combined figure-skaters. The style adopted by one expert continuous skater, indeed, still differs widely from that adopted by another. In the following pages, then, I shall endeavour to set forth the methods employed by the best performers seen in this country, according to careful observations made by myself.

Head.

The first point to note is that movements of the head and shoulders, so important in the British style of figure-skating, are but very little used by the continuous figure-skater. So much depends, as I have already mentioned, on the placing of the figures, that the skater must necessarily look down on the ice very frequently, and carry his head accordingly.

With regard to the shoulders, changes of edge *Shoulders.* and turns follow each other so rapidly that it is impossible, in the majority of continuous figures, for the skater to get his shoulders into the correct attitude belonging to any particular edge, for the simple reason that there is no time. Some hold that when there is a reasonable amount of time in which to adopt a correct attitude, as in those continuous eights which consist of two plain circles of edge, the orthodox position of shoulders should always be assumed by the skater. Take the continuous eight backwards on the right foot, for example. On the outside back edge the shoulders would be held in correct attitude as a matter of course, but the question arises what should be the position of the shoulders when the change on to the inside back edge has been effected? After the necessary rotation from left to right at the moment of change, should the shoulders be turned back into the orthodox position for the inside edge backwards? Some maintain that they should, and consider that such an eight is not properly skated unless the shoulders are in correct attitude throughout. The difficulty of the figure is enormously increased if this view is adopted. Herr

Grenander adopts the opposite view, and does not alter the position of his shoulders after the change. In addition, he brings the unemployed leg across in front of the employed in a way to be more fully described presently. The figure is much easier if skated in this manner, especially if the unemployed leg is held as Herr Grenander carries it. The reader will remember that when I described the method of skating simple Q's (p. 97), I stated that in combined figures Q's are often commenced at a comparatively low rate of speed, when pace has not only to be retained, but positively increased; and that when this is the case they cannot all be skated in precise accordance with British rules of form; and I showed how in the case of the inside forward and back outside Q's, directly the change is made, the shoulders should not be rotated back into correct attitude, because the succeeding turns follow so quickly that there would not be sufficient time to get the shoulders back again into the proper position for starting the rotation of the body demanded by those turns. The same rule, of course, applies to Q's skated continuously, and, indeed, throughout continuous figure-skating the skater must remember that the shoulders should

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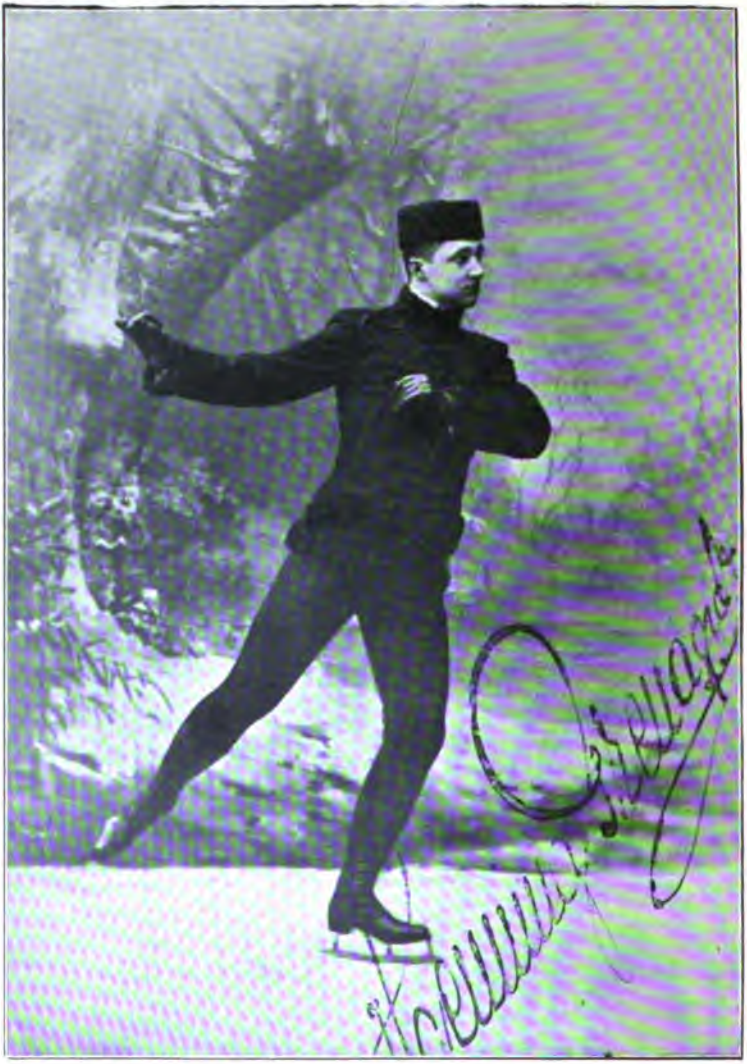

PLATE IV.

be carried in the position most convenient at the moment, and most likely to facilitate the performance of the figure. It is not unusual, in point of fact, to see the shoulders remaining in one attitude throughout a complicated succession of movements.

Employed leg.

The large majority of continuous skaters keep the knee of the employed leg bent throughout every figure. At some moments, however, it is more strongly bent than at others, especially at the taking of a new stroke, but excessive flexion should be avoided at any time. Plate IV., taken from a photograph most kindly sent me by Herr Grenander, shows that distinguished skater on a curve of outside edge forwards, and demonstrates very well how much bending of the knee is allowable.

Unemployed leg.

The unemployed leg, *i.e.* the leg which is off the ice, is probably more employed than its fellow in continuous-skating. Mr. Meagher calls the unemployed foot the "balance" foot—an expressive term. The unemployed leg and the arms, indeed, do nearly all the work in continuous figure-skating, while the head and shoulders do practically nothing. The movements of the head and shoulders are, on the contrary, paramount in combined figure-skating, while the unemployed leg and the arms are, or should be, kept comparatively quiescent. It is practically impossible to perform the kind of figures which are skated continuously with a quiescent unemployed leg. The problem, indeed, is to use the unemployed leg to its fullest advantage, swinging it freely and, if possible, gracefully, so as to assist the execution of the figure. With regard to the position of this leg, the reader should refer to the International Skating Union Rules of Correct Carriage and Movement, already quoted (p. 228). He should especially note that the toe is to be turned downwards and outwards, and the knee slightly bent. This—the usual, but not invariable—position of the unemployed foot is well shown in Plate V., which represents Herr Grenander just finishing a curve of inside edge forwards. Herr Grenander, who is by far the most graceful continuous skater I have hitherto seen, makes the most of this orthodox position of the unemployed leg and foot. He frequently also brings that foot, with the toe turned downwards and outwards, in front of the employed, with the happiest possible effect. I have already referred to this peculiarity of style on the part of Herr Grenander when skating continuous eights (see p. 234). In the same way,

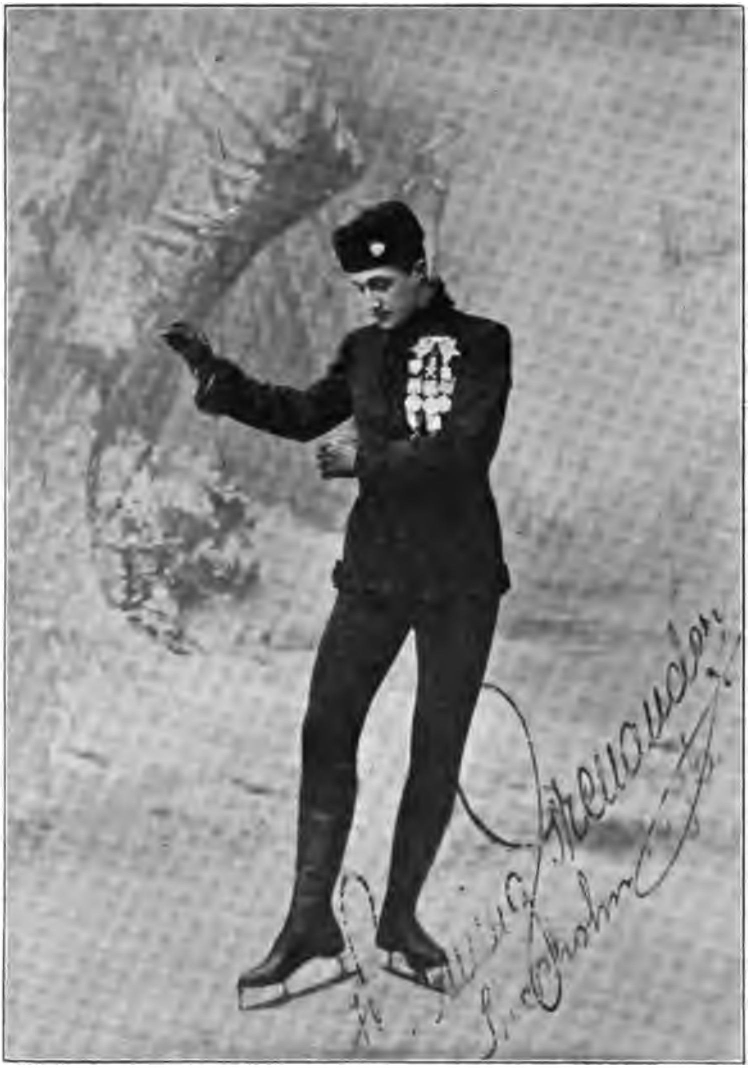

PLATE V.

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when skating alternate inside forward two turns, he brings the foot forward as each outside back curve is being completed, and a very charming effect is produced. This turning of the toe outwards is also frequently accompanied by a strong rotation outwards of the thigh and knee. In some figures, such as a succession of superimposed outside forward loops or ringlets, a turning of the toe inwards is demanded, and the thigh is then strongly rotated inwards in order to assist the movement. The external and internal rotator muscles of the thigh of the unemployed leg are, in fact, used by Herr Grenander with tremendous effect. The very exceptional power and grace of his skating are, indeed, largely due to this use of the thighs, as any one who watches him will see. The unemployed leg must never be allowed to swing about aimlessly and without control. Every muscle must, on the contrary, be under full control, and every movement have the object either of assisting the execution of the figure, or of adding grace to the whole performance. Herr Grenander combines both these objects in a remarkable degree.

Use of thigh muscles.

Strong movements of the arms are an important feature of continuous skating. Many figures,

Arms.

indeed, especially those containing brackets, cannot be skated without intelligent arm action. The movements should be graceful if possible, and not excessive. Plates IV. and V. give an excellent idea of how the arms may be carried.

I now proceed to describe in detail the chief one-footed miscellaneous figures used in continuous skating. I have taken pains to watch carefully the movements of experts,* so as to note upon what portions of the blade the skater should travel when executing these figures. In the cross-cut, for example, the expert shifts his balance several times from one part of the skate to another. Without this shifting of balance, indeed, the figure cannot be properly skated; hence the importance of noting upon what part of the blade the skater balances himself during the different portions of that figure. The diagram which I utilized on p. 66 to illustrate the various portions of the skate-blade used in the simple figures, is reproduced on p. 239 to illustrate the accompanying table, which gives a summary of the skater's various changes of balance in the miscellaneous figures.

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* Mr. A. F. Hulbert was kind enough to specially skate for me all the figures described in this chapter.

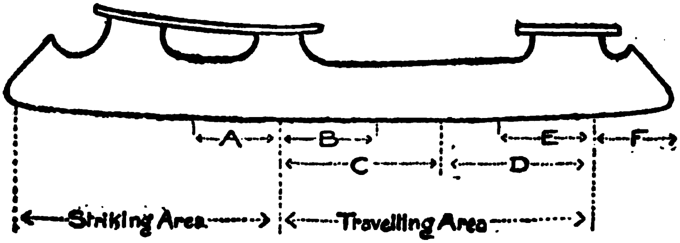

FIG. 58.

A.
- Inside back loop.
- Outside forward cross-cut—Momentary stoppage at end of first forward curve.
- Inside forward cross-cut—Momentary stoppage at end of first forward curve.
- Outside forward beak—Momentary stoppage at apex of figure.
- Inside ,, ,, ,, ,, ,, ,,

C.
- Outside back loop.
- ,, forward cross-cut—Base (backward).
- Inside ,, ,, ,, ,,
- Outside back cross-cut—Both backward curves.
- Inside ,, ,, ,, ,, ,,
- Outside forward beak—Backward curve.
- Inside ,, ,, ,, ,,
- Outside back ,, ,, ,,
- Inside ,, ,, ,, ,,

D.
- Outside forward loop.
- Inside ,, ,,
- Outside forward cross-cut—Both forward curves.
- Inside ,, ,, ,, ,, ,,
- Outside back cross-cut—Base (forward).
- Inside ,, ,, ,, ,,
- Outside forward beak—Forward curve.
- Inside ,, ,, ,, ,,
- Outside back ,, ,, ,,
- Inside ,, ,, ,, ,,

E.
- Outside back cross-cut—Momentary stoppage at end of first backward curve.
- Inside back cross-cut—Momentary stoppage at end of first backward curve.
- Outside back beak—Momentary stoppage at apex of figure.
- Inside ,, ,, ,, ,, ,,

Reference to the table and diagram will assist the reader to follow the subsequent detailed account of each figure.

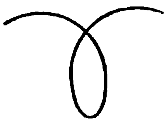

Fig. 59.

Loops of the ordinary variety (see Fig. 59) are formed by suddenly converting a curve of large radius into one of much smaller radius, followed by an equally sudden return to the former curve. At the apex of the loop the skater's pace is retarded—remarkably so sometimes. Loops can be skated from all edges, those on the inside edge being much the most difficult.

Outside forward loop.

Outside Forward Loop.—This is skated on the portion of skate-blade marked D in Fig. 58. At the apex of the figure, as the skater slows up, he perhaps leans forward a little so as to be balanced on some part of the blade represented by C, but many experts skate their loops with wonderfully little retardation of pace at the apex, in which case they travel throughout upon D. The unemployed leg is brought forward in this loop, a proceeding which facilitates the figure enormously.

Inside Forward Loop.—This is also skated on D (see Fig. 58), with perhaps a momentary change of balance on to C at the apex of the figure. The unemployed leg is held alongside the employed throughout.

Inside forward loop.

Outside Back Loop.—Skated upon C (see Fig. 58) throughout, with perhaps a tendency to shift on to D at the apex of the loop. The unemployed leg is kept behind.

Outside back loop.

Inside Back Loop.—This loop is skated comparatively far forwards on the skate—at A, in fact (see Fig. 58)—although at the moment of slowing-up the skater may throw his balance a little further back to C. The unemployed leg is either held alongside its fellow or brought slightly forward.

Inside back loop.

There are two other varieties of loop—the *Turn-loop* and the *Bracket-loop*. The former consists of a "three" turn, and the latter (see Fig. 60) of a bracket turn worked into the form of a loop. Hence, in the case of the forward turn-loop and of the forward bracket-loop, the first portion of the figure is on the outside edge forwards, and the second portion is on the inside edge

Turn and bracket loops.

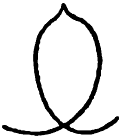

FIG. 60.

backwards. Both turn and bracket loops can, of course, be skated from all edges.

Ringlets.

Ringlets are circular loops.

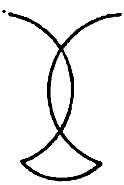

FIG. 61.

CROSS-CUTS of the ordinary variety (see Fig. 61) are commenced in the same way as corresponding loops; but when the skate has reached the apex of a possible loop, it is allowed to come to a standstill, and (in the case of a forward cross-cut) is then drawn rapidly backwards, and subsequently shot forwards again, so that the last curve of the cross-cut crosses the first curve. The whole figure is done on one edge, and the mark which is made by the drawing back of the skate is called the base of the cross-cut.

Outside forward cross-cut.

Outside Forward Cross-cut.—The first curve of this figure is skated on the portion of the skate-blade marked D in Fig. 58; but in order to bring the skate to the necessary momentary stoppage at the end of this first curve, the skater shifts his balance on to a comparatively forward portion of the skate, namely A. The base of the figure is skated upon C, and the second curve of outside forward upon D. To make the base of the cross-cut the unemployed leg is swung backwards for some distance behind the employed, and to make the second curve of outside edge forwards it is swung forwards again in front of the employed leg.

Inside forward cross-cut.

Inside Forward Cross-cut.—This figure is skated on exactly the same portion of the skate as the preceding cross-cut. It is a very difficult movement. The unemployed leg is able to give but little assistance, and remains almost quiescent by the side of its fellow throughout.

Outside back cross-cut.

Outside Back Cross-cut.—The skater commences by skating upon C (see Fig. 58). To stop the skate at the end of this first curve, he shifts his balance momentarily on to E. He next skates the base upon D, and completes the figure upon C. During this figure the unemployed leg swings gradually from a position in front of the employed leg to one behind it.

Inside back cross-cut.

Inside Back Cross-cut.—The same portion of the skate is used in this figure as in the outside back cross-cut. The unemployed leg is of no help in executing this very difficult movement, and remains practically stationary by the side of the employed leg throughout.

The foregoing ordinary cross-cuts are often skated with a straight base (see Fig. 62). When this is the case they are done with more of a swing. The straight line is made on the flat of the skate.

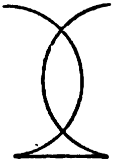

FIG. 62.

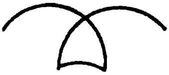

FIG. 63.

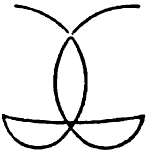

FIG. 64.

Counter and Swedish cross-cuts.

There are two other varieties of cross-cut—the *Counter Cross-cut* (see Fig. 63) and the *Swedish Cross-cut* (see Fig. 64). The former is rather more difficult than the ordinary cross-cut, the latter immensely more difficult.

BEAKS are somewhat analogous to rockers and counters, since each figure is skated on one edge, and necessitates a movement of the foot in a direction similar to that in which it is moved in the corresponding rocker or counter. No true turn is skated, however, a sort of shunt being made by the skate which comes to a dead stop at the apex of the figure.

Rocker and counter beaks.

Beaks are divided into *Rocker-beaks* (see Fig. 65) and *Counter-beaks* (see Fig. 66), according as the foot is moved rocker-wise or counter-wise. Austrian skaters call Fig. 66 the beak, and Fig. 65 the counter-beak, and are at present followed in this matter by the International Skating Union. These latter names are, however, quite contrary to the uniform system of nomenclature adopted in this country. Until quite recently the Union termed what we call a rocker, a counter, and *vice versâ*, but have now reversed these terms, so as to correspond with ours. It is therefore highly probable, and much to be hoped, that the same course will be adopted with regard to beaks.

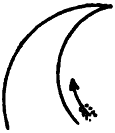

FIG. 65.

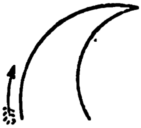

FIG. 66.

Outside forward beak.

Outside Forward Beak (rocker, or counter variety).—The first curve of this figure is skated on the portion of skate-blade marked D in Fig. 58. To effect the stoppage at the apex, the skater shifts his balance on to A, and the second curve of the figure is skated upon C. In order to get the impetus necessary for the second curve of the figure, the skater allows the foot to get in advance of the body as the stoppage is made, and then, in order to recover his equilibrium, which is partially lost, smartly draws the foot back again. The unemployed leg is not used to help the movement.

Inside forward beak. *Inside Forward Beak* (rocker, or counter variety).—The skater moves on the same portion of the skate-blade in this figure as in the last, and his impetus is gained in a similar manner.

Outside back beak. *Outside Back Beak* (rocker, or counter variety). —The skater progresses on the portion of skate-blade marked C in Fig. 58 during the first curve of this figure, shifts his balance on to E at the apex, and completes the second curve upon D. The foot again precedes the body at the stopping-point, but in a backward direction, and is sharply brought forward again, in order that the skater may get the impetus for the second curve of the figure.

Inside back beak. *Inside Back Beak* (rocker, or counter variety).—The same portion of the skate-blade is used in this figure as in the last, and the impetus is obtained in the same way.

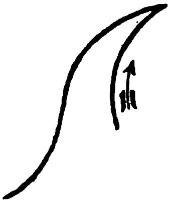

FIG. 67.

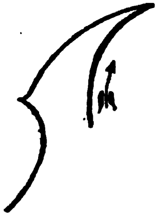

FIG. 68.

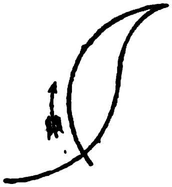

FIG. 69.

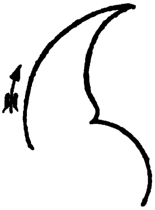

FIG. 70.

Beaks do not really make complete figures of themselves, that is to say, it is not possible, with present practice, at any rate, to proceed continuously from a beak to any other variety of figure without the intervention of a change or a counter. The skater, in point of fact, cannot recover himself after a beak, except by means of a change or a counter. Hence the regulation practice figures are *Rocker-beak with change* (Fig. 67), *Rocker-beak with counter* (Fig. 68), which is really an abortive cross-cut, *Counter-beak with*

Rocker-beaks and counter-beaks with change and with counter.

change (Fig. 69), and *Counter-beak with counter* (Fig. 70).

To make an ordinary turn off a beak constitutes a figure of extreme difficulty. I have, however, seen Herr Grenander accomplish an outside back turn off an outside forward rocker-beak. A beak followed by a loop is also an exceedingly difficult accomplishment.

Pig's ears.

A *Pig's Ear* (see Fig. 71) is a rocker-beak with change, skated in such a way that the serpentine-line formed by the second curve of the beak and the change following it, crosses the first curve of the beak *twice*. This is a very effective figure, and can be combined with ordinary turns in a charming manner.

Broad and narrow beaks.

The broader that beaks are skated, that is to say the wider apart the two curves are made (within limits), the easier they are to skate, and, *vice versâ*, the narrower they are made the more difficult they become, until the greatest difficulty of all is reached, namely, that of making the second curve coincide with the first. When this is accomplished a *Hook* is the result.

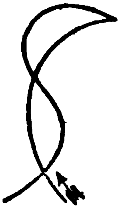

FIG. 71.

Hooks.

HOOKS are very difficult indeed to skate, and none but the very best men can skate them accurately. Fig. 72 is intended to represent a *hook with counter*. Hooks can of course be skated from all edges, similarly to beaks.

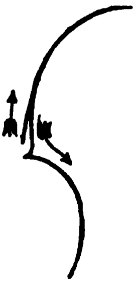

FIG. 72.

As soon as the skater has mastered the foregoing miscellaneous figures he should practise the compulsory figures of the International Skating Union.

Compulsory figures of the International Skating Union.

International competitions in figure-skating are divided into (*a*) the skating of prescribed exercises (compulsory figures), and (*b*) the skating of optional figures for a specified length of time (free skating figures). Extracts from the regulations relating to the competitions for the World's Amateur Championship of Figure-skating are printed in full in the Appendix (p. 303). Diagrams of all the compulsory figures (p. 309 to p. 312) are given, together with the different edges upon which each figure has to be skated. It is left to the judges to select at least six of these figures. Every figure can only be begun "from rest," *i.e.* with a single stroke with the unemployed foot, and must be repeated three times both on the right and left foot. The judges are instructed that in marking the candidates for these compulsory figures, the following points are to be taken into consideration: in the first place, correct tracing on the ice; in the second, carriage and movement; in the third, size of the figure; and in the fourth place, approximately accurate covering of the previous track. I have already discussed (see p. 228) the Rules of Correct Carriage and Movement. The numbers appended to these compulsory figures in the Appendix relate to the scheme of marking, to understand which the skater must read sections 8 and 13 of the rules of the competition.

These seventeen compulsory figures form an excellent series, commencing with comparatively easy figures, and ending with more difficult ones, although none are exceptionally difficult. No special description is needed of any of them, as the majority consist of simple figures already described in Chapter V. worked into the form of eights, and the others will be readily understood from the diagrams. None of these compulsory figures are perhaps, strictly speaking, continuous, for in no case is more than one complete eight required on each foot.

Continuous and miscellaneous figures in "special" N.S.A. test.

I now pass on to describe the more difficult figures contained in Part II. of the "special" test of the National Skating Association. This test is set out in full in the Appendix (p. 289).

Continuous eight. Forwards.

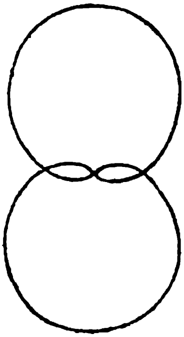

FIG. 73.

Continuous Eight, forwards or backwards (see Fig. 73).—To skate the forward eight, the skater starts at the centre, upon, say, the outside edge, and makes a complete circle back to the centre, where a change on to the inside edge is effected. Another complete circle brings the skater back to the centre again, where the edge is again changed, so that the same figure may be repeated continuously without change of foot. The skater must continue the figure as long as the judges may require, and the curves must be approximately superposed. The larger the figure is skated the better, but the skater must be careful not to commence with large circles, and then gradually dwindle down to small ones. I have already explained (see p. 223) how the impetus is attained at the change of edge. It is easier to get good speed out of the forward change than out of the inside forward change. The unemployed leg is brought forward at each change.

Backwards. The back continuous eight is skated in a similar manner, commencing with either the outside or inside edge. It is, however, a much more difficult figure than the forward eight, owing to the difficulty of controlling the circle of inside edge backwards. If the shoulders are kept in correct attitude during this circle the eight is much more difficult to skate, but, as I have already pointed out (see p. 234), the general practice is not to rotate the shoulders back into the orthodox position for the inside edge backwards after the change is made. The circle of inside edge backwards is, moreover, much facilitated if the skater adopts Herr Grenander's plan of bringing the unemployed leg in front of and across the employed, the knee and toe of the unemployed leg being at the same time turned outwards, and the point of the toe depressed.

Continuous change turn eight.

Continuous Change Turn Eight (see Fig. 74).—This is perhaps the easiest of the continuous eights, since good impetus can be obtained at both turns as well as at the changes of edge. As in the preceding figure, the skater must continue upon one foot as long as the judges may require. This rule also applies to succeeding continuous eights. The turns as well as the curves must be approximately superposed. The eight can of course be skated with two inside turns (forward and backward), or with two outside turns. The former eight is the easier, as it involves changes from the outside to the inside edge, which are easier than those from inside to outside. In the case of the eight with inside turns, the shoulders must not be rotated into correct attitude on the inside edge backwards after the change, or the inside back turn cannot be made with facility. In both eights the unemployed leg should be brought forward at the forward changes.

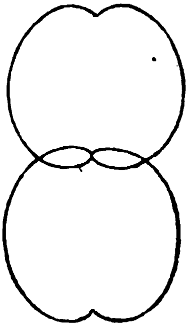

Fig. 74.

Continuous change bracket eight.

Continuous Change Bracket Eight (see Fig.

75).—This figure is similar to the one just described, except that brackets are substituted for ordinary turns. It is a very difficult figure to skate, owing to the fact that it is almost impossible to get any impetus at either of the bracket turns, that is to say, if true brackets are skated, and not abortive Q's. Two different eights can of course be made—one with outside brackets and inside changes, and the other with inside brackets and outside changes; the former figure being the more difficult, because not only does it contain the more difficult inside changes, but, in addition, the back outside bracket, which is probably the most difficult turn on the ice at any time, and especially so when worked into a continuous eight. As in the former eights, the turns and curves must be approximately superposed. The position of the skater in these two eights is peculiar. His body practically faces one way throughout, the head looking in the same direction. The shoulders remain almost stationary

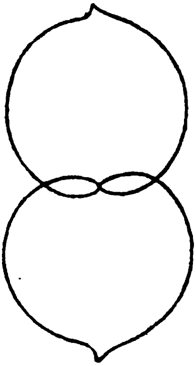

FIG. 75.

also; the only rotation which takes place being at the changes of edge when the skater has to get an extra strong stroke, owing to the impossibility of increasing the speed at the bracket turns. In the case of the eight with outside turns, the unemployed leg is kept behind the employed, or at its side, although there is a tendency for it to be brought slightly forwards at each bracket. In the case of the eight with inside turns, the unemployed leg also remains behind or at the side of its fellow, and when the inside forward bracket is made, is thrust forcibly still further to the rear, but with the inside back bracket it is brought forward.

Continuous counter eight.

Continuous Counter Eight (see Fig. 76).—This is a very pretty figure, and not a very difficult one, as counter turns are much more easy to skate with the continuous stroke than without, and are certainly easier than rockers in continuous skating. This eight differs from the two preceding ones in the fact that the counter turns are made at the centre of the eight instead of on the circumference.

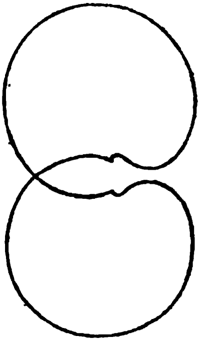

FIG. 76.

There are, of course, two eights, one with outside turns, and the other with inside turns. The forward counters are comparatively easy to skate if just before the turn is made the unemployed leg is brought forward, and at the same moment the skater leans strongly over on to the edge, so as almost to lose his equilibrium, and then sharply curves his skate outwards towards the centre of the circle of the half-eight, as shown in Fig. 76. Similarly, the back counters are easier to skate if just before the turn the unemployed foot is shot backwards in the direction in which the skater is progressing, and at the same moment the skater leans strongly over on to the edge so as almost to lose his equilibrium, and then quickly curves his skate outwards towards the centre of the half-eight, as shown in Fig. 76. This continuous stroke applied to counters facilitates their execution in a remarkable manner.

Continuous change loop eight.

Continuous Change Loop Eight, forwards or backwards (see Fig. 77).—Both these figures are extremely difficult, but the back change loop eight is the more difficult of the two. Changes of edge after loops are always hard to skate, but when they are worked together into the form of an eight, which is to be skated continuously, so that the curves and loops of one figure are approximately superposed upon the corresponding curves and loops of the preceding figure, an enormous amount of practice is required before the skater can hope to become even tolerably expert.

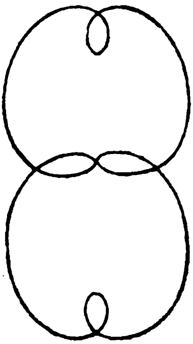

FIG. 77.

To skate the forward eight, a considerable swinging of the arms seems to be necessary. The change of edge after the inside forward loop constitutes the chief difficulty of the figure. Herr Grenander adds considerably to the difficulty of this eight by going round each loop three and four times in succession, the curves being of course superposed. The attitude he adopts is as follows. On the outside forward loop the unemployed leg is carried in front of and across the employed. The thigh of the former leg is strongly rotated inwards, and with it the knee. The toe also is pointed downwards, and turned inwards as far as possible. This position of the unemployed leg becomes more pronounced as the second and succeeding loops on the same track are being skated. On the inside forward loop the unemployed leg is again carried in front of and across its fellow, but the thigh is rotated strongly outwards, and with it the knee. The toe is pointed downwards but turned well outwards. As in the case of the outside forward loop, this position of the unemployed leg is exaggerated after the first loop of the series is completed.

Backwards. The back change loop eight is one of the hardest continuous figures on the ice. The greatest difficulty consists in making the outside back loop after the change. When skating several such loops in succession over the same track, Herr Grenander carries the unemployed leg behind the employed. The knee of the former foot is bent and turned outwards while the toe is pointed downwards, the inner side of the instep being placed against the heel of the employed foot. To make the inside back loop, the skater must look strongly over what may be termed the wrong shoulder, that is to say, over the shoulder corresponding with the employed foot. He must also shift his balance on to a comparatively forward portion of the skate, *i.e.* on to the portion marked A in Fig. 58. In going over the loop several times in succession, Herr Grenander brings the unemployed leg in front of and across the employed, and rotates the thigh of the former leg strongly outwards, and with it the knee, the toe being pointed downwards and turned outwards.

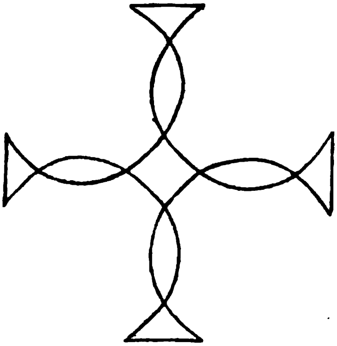

FIG. 78.

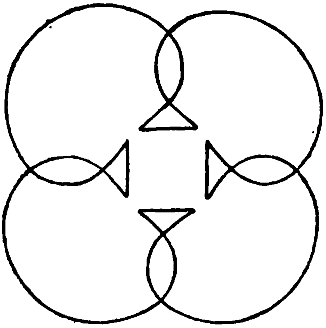

FIG. 79.

Maltese cross.

Maltese Cross (see Fig. 78).—This is a very pretty figure, and consists, as the diagram shows, of four cross-cuts combined together into the form of a cross. The whole movement is done upon one edge, and some skaters are so expert that they can make several crosses in succession, keeping on approximately the same curves throughout. The Maltese cross can be skated on all the four edges, the inside and outside back crosses being the most difficult. The outside forward cross is the easiest.

Inverted Maltese cross.

Inverted Maltese Cross (see Fig. 79).—This figure, as the diagram shows, is similar to the ordinary Maltese cross, except that the cross-cuts are made to face in the opposite direction. It is hardly a true cross, but the design left on the ice is very pretty. It can be skated on all four edges, but for the "special" test the candidate need only skate it on one edge. This inverted cross is rather more difficult than the ordinary Maltese cross.

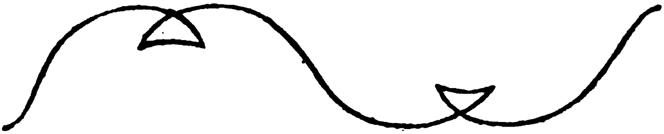

FIG. 80.

Continuous counter cross-cuts.

Continuous Counter Cross-cuts (see Fig. 80).—This is rather a difficult figure, and when skated a very curious effect is produced. The skater faces the same way throughout, his body remaining full-front without any appreciable rotation of the shoulders. Peculiar jerky movements of the arms seem to be necessary for the due execution of the figure.

The next figures on the list in the "special" test are two picture figures represented by the diagrams Figs. 81 and 82. The first figure (see Fig. 81) is a cross composed of four hooks with change, in continuous sequence, and is extremely difficult. A hook is always very hard to skate accurately, owing to the difficulty of making the second curve of the figure coincide with the first, and when four hooks have to be skated continuously and "to place," as in the present instance, a movement of exceptional difficulty is the result. This figure has to be skated on both edges, that is to say, the skater must start the first hook of one cross on the outside

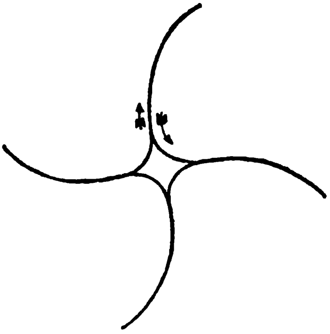
Fig. 81.

edge forwards, so that the second hook is an inside back hook with change, and the first hook of the other cross on the inside edge forwards, so that the second hook is an outside back hook with change. A similar cross can be skated composed of four hooks all on the same edge, united by counters (see Fig. 72). The second figure (see Fig. 82) is somewhat complicated. It consists, as the diagram shows, of a forward counter-beak with change, united with a back counter-beak with change, by means of a serpentine-line. Commencing at the usual starting-point, the following is the exact sequence: outside forward counter-beak with change, change, outside back counter-beak with change, change. The figure is not so difficult as some of the others on the list, but it makes an effective combination.

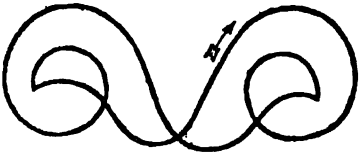

FIG. 82.

Grape-vines.

The very pretty miscellaneous figures called grape-vines, which originated in Canada, are the last on the list of figures required for the "special" test of the N.S.A. Grape-vines are two-footed

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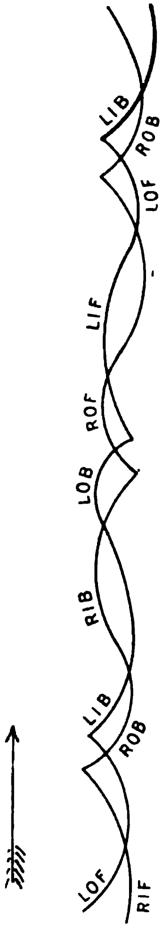

Fig. 83.

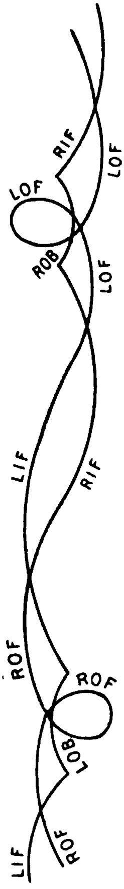

Fig. 84.

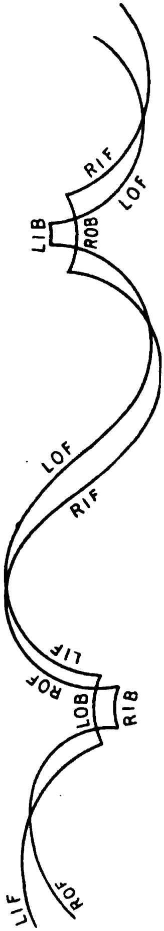

Fig. 85.

Plate VI.

figures, and are unlike anything hitherto described, as both feet are kept on the ice throughout. The main feature of these figures is that the skater always progresses in one direction, although travelling at one moment on forward edges, and at another on backward edges. There are a great many different varieties of grape-vines, and although the movements of which they are composed are not difficult, they are all hard to learn, because of the difficulty of following the relationship of one foot to the other; elaborate written descriptions of these figures are, indeed, of little use to the beginner, who will learn best by carefully watching an expert, or by studying the diagrams, and then forcing his feet to follow the various curves and cusps.

Single grape-vine.

Single Grape-vine (see Fig. 83, Plate VI.).—The diagram of this vine and of the other three following it have been taken from Mr. Meagher's book on "Figure and Fancy Skating" (Bliss, Sands & Foster). This is the easiest of the grape-vines, and is really quite simple when once the learner grasps the relationship of the two feet.

Right shoulder leading.

The skater begins by moving forwards, and when his feet are some little distance apart, he commences the vine by turning the toes in, and sliding the right foot in front of the left. His right shoulder now leads for the moment, but as soon as the feet have crossed, the left shoulder is brought forward and the body revolves from left to right in the same direction as in the ordinary three turn. The skater is now progressing backwards, and allows the left foot to pass in front of the right, that is to say, away from the direction of motion. The heel of the left foot must next be turned well outwards, and the left foot drawn across in front of the right, and almost at right angles to it. At the same moment the skater rotates his body from right to left, so that he progresses forwards again, and by sliding the right foot in front of the left, the grape-vine is commenced over again, and continued as before.

Left shoulder leading.

The same grape-vine can be skated by commencing with the left shoulder leading, so that the left foot is passed in front of the right at the start.

Double grape-vine.

Double Grape-vine (see Fig. 84, Plate VI.).—In this vine, if the skater starts in a forward direction, as he did in the last figure, all the changes of edge are done forwards. Supposing that he *Forwards.* starts with the right foot leading, as in the single grape-vine, when revolving the body from left to right he must continue the revolution until he faces in the same direction as at the start, and must now let the left foot lead, and after the succeeding change of edge must revolve the body from right to left until he again faces forwards.

The same grape-vine can be skated starting *Backwards.* backwards, when the changes of edge are all done in a backward direction.

Pennsylvania Grape-vine (see Fig. 85, Plate *Pennsylvania grape-vine.* VI.).—In the description of this difficult vine I quote Mr. Meagher. "Start with the toes turned in, and the right foot leading. Cross the line that was made by the right foot with the left, and allow the left foot to run well in behind, and on the off side of the right. The feet are now, as it were, locked together, and whilst they are in this position the skater should twist the body round to such an extent that the left foot leads. Cross the line that was made by the left foot with the right, and allow the right foot to run well in behind and on the off side of the

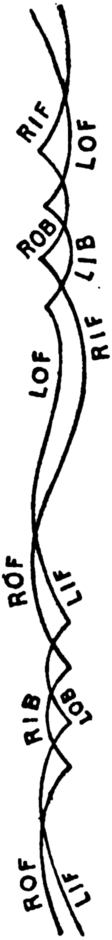

FIG. 86.

left. The feet now being again in the same locked position, the skater should twist the body round again in the opposite direction to such an extent that the right foot will again lead as at the start. Continue with alternate feet."

Philadelphia grape-vine.

Philadelphia Grape-vine (see Fig. 86). The following description is again quoted from Mr. Meagher's book. "Stand with the heels almost together and toes turned in opposite directions. Start by leading backward with the right foot, drawing the left foot in, so that it almost lies alongside the right. Flap the left foot quickly to the left side, following now with the right foot forward, and then draw the right foot so that it almost lies alongside the left. Flap the right foot quickly to the right side, following now with the left foot leading forward. Finish by leading backward again with the right foot, as at the start. Continue with alternate feet."

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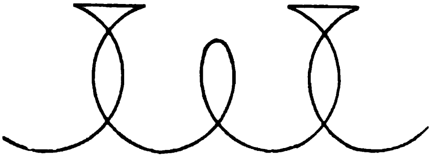


Fig. 87.

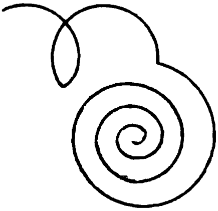


Fig. 88.

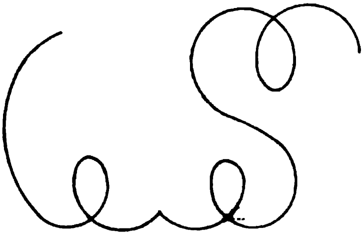


Fig. 89.

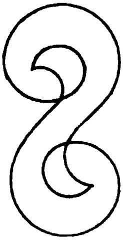


Fig. 90.

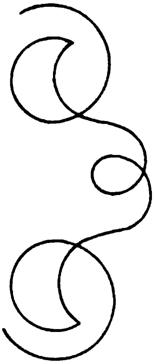


Fig. 91.

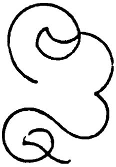


Fig. 92.

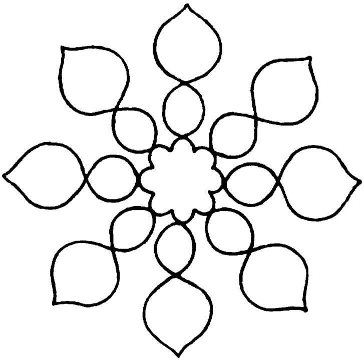


Fig. 93.

PLATE VII.

It is impossible within the limits of this work to give diagrams of any but a few of the complex figures performed by continuous skaters. Such figures are so numerous that they would easily fill a volume by themselves. Mr. Meagher's book, in fact, which has already been referred to, consists almost entirely of diagrams of continuous figures, and the would-be expert in continuous figure-skating should certainly study it, as well as the more elaborate Austrian book by R. Holletschek, called "Kunstfertigkeit im Eislaufen" (Hartleben, Vienna).

Various other continuous figures.

Plates VII. and VIII. contain a selection of these complex continuous figures, and consist chiefly of diagrams of picture figures skated by Sundgrén, Hult, and Catani in the free skating section of the International Skating Competition held in Stockholm in 1889, and also of special figures skated by Herr Grenander in the exhibition given by him at the National Skating Palace in London in 1896. The diagrams of the latter figures have been taken from the *Field* newspaper of May 2, 1896. No special description of these diagrams is needed, as they all consist of combinations of figures already described in the preceding pages. Figs. 94 to 99 inclusive are Herr Grenander's special figures. Fig. 96, consisting of pig's-ears and turns, is a very interesting and difficult figure. Fig. 99 is a combination of the difficult bracket-loops already described, with the serpentine-line. Fig. 101 is an eight composed of brackets and rockers.

I have not attempted to give any account of toe-steps, toe-spins, pirouette and pivot movements, as these seem to be specialities of Canadian skaters, and almost require a special kind of skate for their performance. They are, moreover, hardly ever seen in England, and need more careful classification by experts before they can be usefully described.

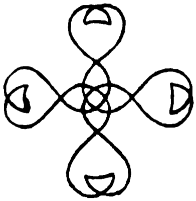


Fig. 94.

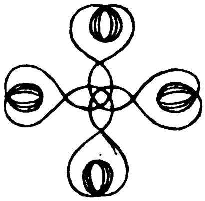
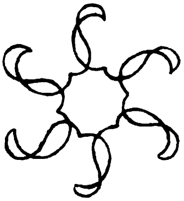


Fig. 95.



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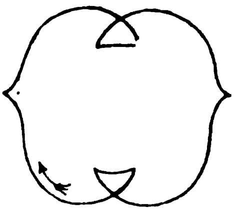

Fig. 97.

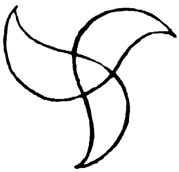

Fig. 98.

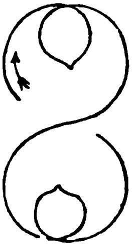

Fig. 99.

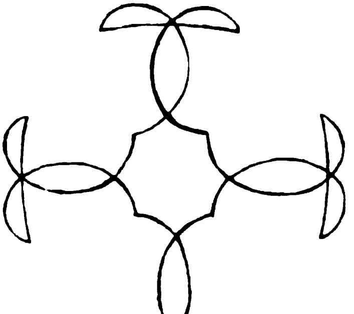

Fig. 100.

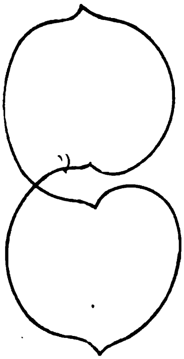

Fig. 101.

PLATE VIII.

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CHAPTER VIII.

HAND-IN-HAND, OR UNITED FIGURES.

THE establishment of artificially frozen real ice rinks has been the means of popularizing hand-in-hand figures in a remarkable way. When a rink is crowded—a condition of affairs which is the rule rather than the exception—no other figure-skating but the hand-in-hand variety is possible; hence, united figures have multiplied to such an extent that a book specially devoted to them, and written by two very competent skaters, has recently been published.* Obviously, then, it is here possible to give but the merest outline of this branch of skating, and the reader must refer to the above book for further information.

These figures are generally skated by a lady and gentleman, and so greatly have ladies improved in skating of recent years, that there is now no lack of fair partners for men who are able to perform these united movements with credit.

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* "Hand-in-hand Figure-skating," by Norcliffe G. Thompson and F. Laura Cannan (Longmans, Green, & Co.).

Different methods of holding hands.

Each skater may give one hand only to his or her partner, the other hand being permanently disengaged. This is termed the "link" method, but does not look very well, and in most of the united figures the skaters hold one another with both hands clasped, and skate according to one of the following three methods: (1) face to face, each looking in opposite directions, the gentleman taking the lady's left hand with his right, and *vice versâ;* (2) side by side, shoulder to shoulder, both facing in the same direction, the gentleman taking the lady's right hand with his right, and her left hand with his left, so that, if he is standing on her left side, his right arm passes behind her left to reach her right hand in front; (3) one behind the other, *i.e.* the gentleman behind the lady, both facing in the same direction, the gentleman taking the lady's right hand with his right, and her left with his left. This method of holding hands is called the Austrian, but is rarely practised. Another method somewhat similar to

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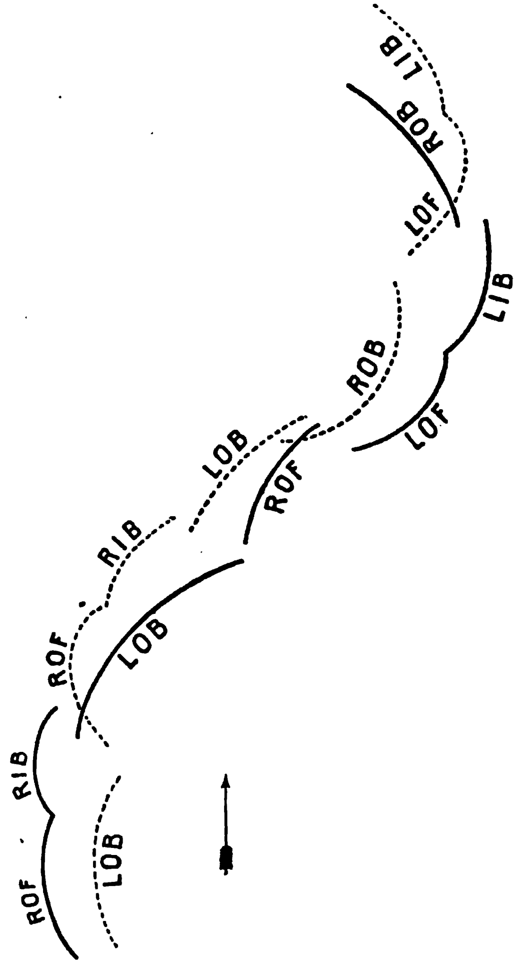
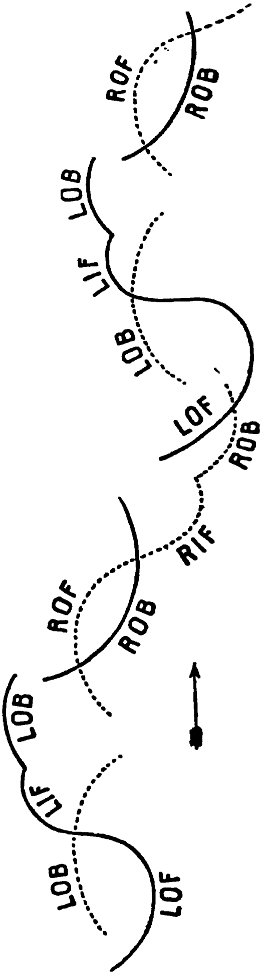


MERCURY SCUD.

Fig. 102.



Q and BACK SCUD.

Fig. 103.

PLATE IX.

[*To face p.* 271.

this last is termed by Mr. Thompson and Miss Cannan "Echelon." Partners hold both hands, right to right, and left to left, and face the same way, one slightly in front of the other, and skate forward or backward together.

Mr. Dryden has divided hand-in-hand figures into progressive and non-progressive figures. The distinction between the two varieties is not very well marked, but serves for purposes of description.

PROGRESSIVE UNITED FIGURES.

Scuds in which hands are held by method (1).

These figures are sometimes termed "scuds," and I will now give a short description of the three commonest scuds, in each of which the skaters hold one another with both hands, in accordance with method (1).

Mercury scud.

The Mercury Scud (see Fig. 102, Plate IX.).—This is the oldest of the hand-in-hand figures, and a great speed can be obtained when partners skate well together. "Once back—and forward" is skated by one skater, and "once back—and back" by the other, in such a way that when the former skater is making the cross-roll forwards the latter is skating the cross-roll backwards. Fig. 102

shows the exact marks made by the two skaters. While executing this and the following two scuds, they are constantly revolving round one another.

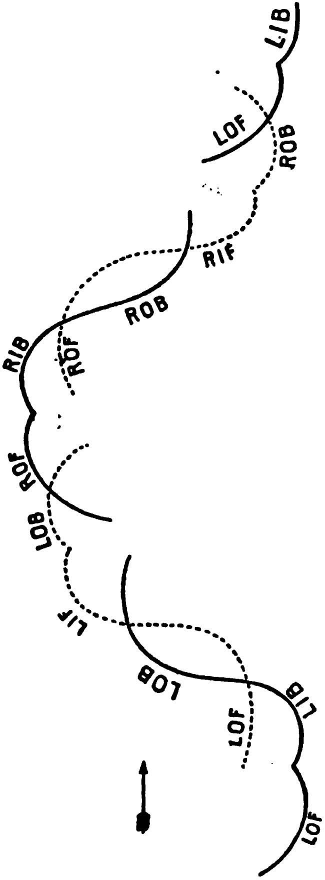
Q and back scud.

Q and Back Scud (see Fig. 103, Plate IX.).—This is perhaps the most effective of all the scuds. Both skaters perform the same movements, *i.e.* a forward Q followed by a "back," one skater making Q's always on the right foot, and the other always on the left, and one skater preparing to make the change of the Q, while the other skates the cross-roll from the Q on to the "back." This scud is pleasanter to skate, and still prettier to look at, if, instead of holding both hands throughout, the skaters grasp one another's right and left hands alternately, changing hands each time that one of the skaters commences his or her Q. They must join right hands when one of the two is commencing the right foot Q, and left hands when the other is commencing the left foot Q. Fig. 103 shows the exact marks made by the skaters.

Q and reverse Q scud.

Q and Reverse Q Scud (see Fig. 104).—In this united figure one skater executes Q's on alternate feet, while his or her partner skates reverse Q's in a similar way, and so that the change of the reverse Q approximately corresponds with the change of the Q. Fig. 104 shows the exact marks made by the skaters.

There are many other progressive face-to-face scuds, more difficult than the preceding, such as the scud in which the movements of one skater are "forward rocker — and back rocker—and forward," while corresponding movements of the other skater are "back rocker—and forward rocker—and back," or the scud in which the corresponding steps of the skaters are "forward Q—and back Q—and forward," and "back Q—and forward Q—and back."



Q and REVERSE Q SCUD.

FIG. 104.

Scuds in which hands are held by method (2).

Progressive scuds in which the skaters hold one another's hands in accordance with method (2), *i.e.* in which they skate side by side, must next be considered. The first point to note in these figures is that, although the skaters move side by side, one of the two is generally leading. Nothing but practice will teach a beginner in united figure-skating when he should lead, and when he should hold back to the rear of his partner; but it may be stated as a general rule, that, when a turn has to be made on the outside edge forwards of the right foot, the left-hand skater must lead, and when a similar turn has to be skated on the left foot, the right-hand skater must be in front (*vice versâ* on the inside edge in both cases). By "leading" is meant that the skater must be in advance of his partner before the turn, although the two must make the turn simultaneously. In most of the side-by-side scuds both skaters execute similar movements. There are a great many of these figures, and the simplest one is perhaps that in which partners each skate "one back—and forward." Other similar scuds are "forward—and inside forward mohawk change," "once back—and inside forward mohawk, change—and forward," "forward mohawk—and inside back—and inside forward." This last scud is very pretty, and results in the skaters moving in a circle, and the important point to remember in skating it is that all the movements should be made of equal length. Great speed can be attained with this scud.

NON-PROGRESSIVE UNITED FIGURES.

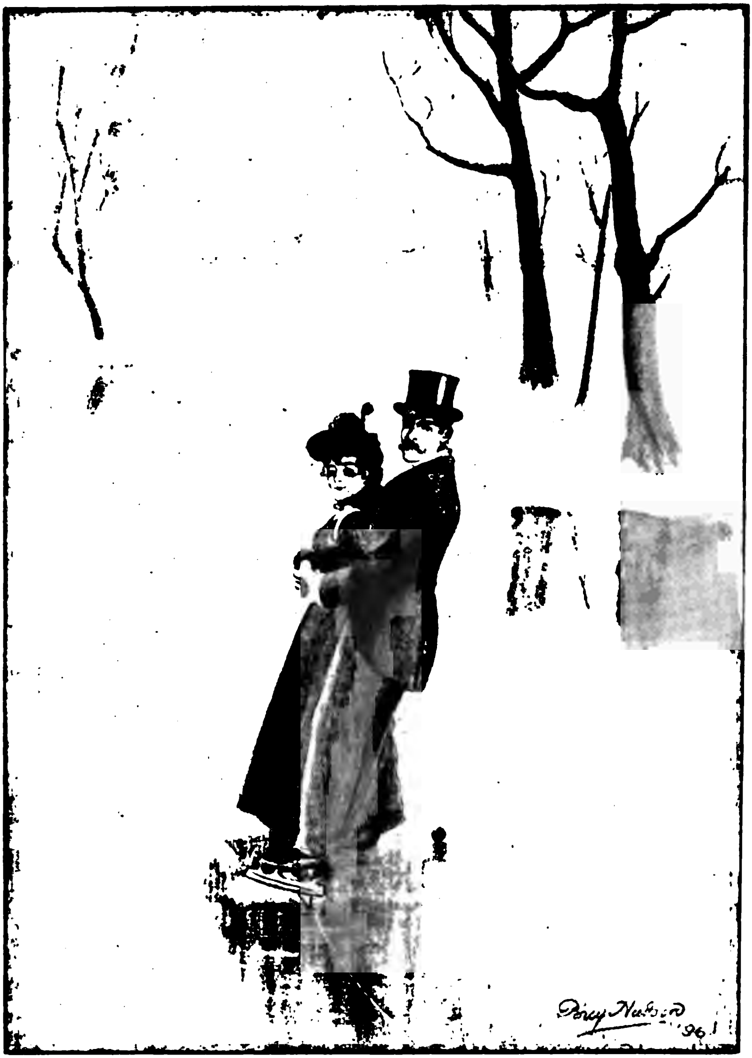
These consist of the various simple figures skated hand-in-hand. They are called non-progressive because to skate any one of them it is necessary, first of all, to get up good speed by a little straightforward skating. Hence, when a figure is completed on one foot it is usual to pause, and get up speed again, before skating it on the other foot. The simple figures which are generally skated in this way are all the forward turns, and the forward Q's and reverse Q's. In this variety of hand-in-hand figures it is better that the gentleman, being the stronger skater, should always lead; hence, if a forward turn has been skated by the two partners on the right foot, the gentleman being in advance of the lady, and on her left-hand side, it will be necessary for the two to change places before the

The "pass" in hand-in-hand figures.

same turn can be repeated on the left foot, so that the gentleman may now lead on the right-hand side of the lady. In order to avoid this change of place, Miss L. Cheetham devised a plan by which the skaters, before reaching the end of any figure, come into the proper relative positions for starting the next figure on the opposite foot. For instance, shortly after a turn has been made, say on the right foot, the lady must gently pull upon her partner, whereby her own speed is increased and his is retarded, and, if hands are now set free, she will pass the gentleman, and must take care to do so in front of him. The relative positions of the two are thus reversed, and hands can now be joined again in the usual way, so that when the figure is completed the next one can be begun on the left foot, after a preliminary straightforward skate to attain the necessary speed. This pass is an exceedingly effective addition to united figures of this kind, and is, indeed, sometimes introduced into the progressive figures.

Hand-in-hand rocker.

The illustration (Plate X.) is an excellent representation of a hand-in-hand rocker drawn by Mr. Percy Hudson from a photograph taken by Mr. H. M. Elder, and kindly sent to me by the latter



HAND-IN-HAND-ROCKER.

PLATE X.

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ASTOR, LENOX AND
TILDEN FOUNDATIONS.

gentleman. The two skaters have just turned their united rocker, and are shown in the drawing in suitable position for executing the pass just described. The hand-in-hand rocker is one of the most fascinating figures possible, especially when skated at great speed. It is interesting to note, too, that the turn itself is much easier to skate in this way. Many, indeed, can make a clean rocking turn hand-in-hand who cannot skate one properly alone. Three or more skaters can take part in a united rocker, as, indeed, they can in any of the non-progressive figures, but the difficulty is certainly greater, and the effect is not nearly so good, especially when passing is attempted. In concluding these short remarks on united figure-skating, it is perhaps not out of place to warn the reader against devoting to these very fascinating hand-in-hand figures too much of the time which should be given to perfecting himself in individual figures.

APPENDIX.

TESTS OF THE NATIONAL SKATING ASSOCIATION OF GREAT BRITAIN.

THIRD CLASS ICE FIGURE-SKATING TEST.

The judges will require the test to be skated in fairly good form, the essentials of which are: (1) sideways attitude of body; (2) face turned in direction of progress; (3) uprightness of carriage; (4) straightness of employed leg; and (5) approximation of heels.

(*a*) A forward outside three on each foot, the length of each curve being 15 feet at least. The three need not be skated to a centre.

(*b*) The ordinary and cross outside roll forward and backward, the length of each curve being 10 feet at least.

(*c*) A forward outside eight, the diameter of each circle being 5 feet at least.

In every case two of the appointed judges must be present at the examination of a candidate, and the candidate must satisfy both judges.

SECOND CLASS ICE FIGURE-SKATING TEST.

No candidate can be judged for this test unless he has previously passed the Third Class Test.

The judges will require all turns to be skated clean, and all movements to be executed in good form.

(*a*) The following figures skated on each foot, namely—

1. Forward inside three, the length of each curve being 40 feet at least.
2. Forward outside three, the length of each curve being 50 feet at least.

(*b*) The following figures skated to a centre on alternate feet without pause, three times on each foot, namely—

1. Forward inside three, the length of each curve being 15 feet at least.
2. Forward outside three, the length of each curve being 15 feet at least.
3. Forward inside two turns, the length of each curve being 10 feet at least.
4. Forward outside two turns, the length of each curve being 10 feet at least.
5. Forward inside three turns, the length of each curve being 10 feet at least.
6. Forward outside three turns, the length of each curve being 10 feet at least.

(*c*) Back outside two turns on alternate feet on the cross-roll, three times on each foot, the length of each curve being 8 feet at least.

(*d*) The following figures skated on each foot, namely—

1. Forward inside Q, the length of each curve being 30 feet at least.

2. Forward outside Q, the length of each curve being 30 feet at least.
3. Back inside Q, the length of each curve being 15 feet at least.
4. Back outside Q, the length of each curve being 10 feet at least.

(*e*) A set of combined figures skated with another skater, who will be selected by the judges, introducing the following calls in such order and with such repetitions as the judges may direct:—

1. Forward turn entire.
2. Once back—and forward.
3. Once back—and forward turn.
4. Once back off meet—and forward turn entire.
5. Once back meet—and back—and forward turn.

N.B.—In the above calls, "turn" means an ordinary, or three turn.

The whole of the above test must be skated on the same occasion, and before two of the properly appointed judges, and the candidate must satisfy both judges.

FIRST CLASS ICE FIGURE-SKATING TEST.

No candidate can be judged for this test unless he has previously passed the Second Class Test.

The First Class Test is divided into two sections, A and B.

The whole test must be passed before the same judges.

The judges shall not be required to judge a candidate in Section B, unless he has passed in Section A.

SECTION A.

This section consists of a set of combined figures (skated with another skater who will be selected by the judges) introducing all the calls in Part I., and also such of the calls in Part II. as the judges (for the purpose of alternating the feet, enabling the candidate to recover his position, or otherwise) may require.

The call "back entire" must be skated at least six times in succession on alternate feet, *i.e.* three times on each foot. Any other call in Part I. must be skated at least twice, beginning once with the right foot and once with the left. Subject to these conditions the calls shall be skated in such order and with such repetitions as the judges may, while the set is in progress, direct.

In calls introducing "twice back" the candidate must recede at least 35 feet from the centre. The figure "back entire" must be 6 feet in diameter at least.

To pass the section the candidate must satisfy both judges in the manner in which he skates the set considered as a whole, and also in the manner in which he skates each individual call in Part I.

The judges may pass a candidate, notwithstanding a reasonable number of errors on his part in the course of the set, provided that he ultimately skates all the calls in Part I. to their satisfaction.

Whenever a stroke is taken in a combined figure from outside back to outside back it must be taken on the cross-roll.

PART I.

1. Twice back—and forward turn—and forward inside turn, off meet.
2. Twice back—and forward three turns—and back meet —and back two turns—and forward two turns.
3. Twice back—and forward turn, change, meet.
4. Twice back—and back, off meet.
5. Twice back—and back inside centre-turn, change— and forward.

6. Twice back turn, centre-turn entire, off meet.

7. Twice back centre-change, turn entire.

8. Once back—and forward—and forward inside two turns, centre-change entire.

9. Twice back—and forward two turns, pass entire.

10. Twice back two turns, off pass entire, meet.

11. Inside twice back—and forward inside two turns.

12. Forward change, turn, change, turn out—and forward turn, change—and forward change, turn in, off meet.

13. Back entire.

PART II.

10. Forward entire.

20. Forward—and forward inside.

30. Inside forward—and forward.

40. Once back—and forward change.

N.B.—In the above calls, "turn" means an ordinary, or three turn.

SECTION B.

To pass this section a candidate must score sixty marks at least.

No marks shall be scored in respect of any one-footed figure, unless it is skated on each foot, and in compliance (on each foot) with the printed conditions as to form and dimensions. A corresponding rule shall apply in the case of two-footed figures.

The number set against each figure represents the maximum that can be scored for that figure. Thus, for example, where the maximum for a figure is ten, a candidate who skates it to the complete satisfaction of the judges on each foot will score ten in all, and not ten for each foot.

Subject to these conditions, the judges shall allot such number of marks for any figure as they consider proportionate to the merit shown in skating it.

The figures in the section are divided into groups, and a candidate shall attempt all the figures he proposes to attempt in an earlier group before attempting any figure in a later group, but he may resign marks scored in an earlier group for the sake of scoring for a figure in a later group.

The judges may allow a candidate any number of attempts at a given figure, that they consider reasonable.

In Groups 1–6 *every loop must measure in its longest diameter between* 6 *inches and* 1 *foot* 6 *inches; and where more loops than one are introduced, the loops must not cut each other. The curve both before and after each trefoil, double loop, or loop, as the case may be, shall be* 3 *feet long at least.*

GROUP 1.—*Continuous Trefoils, Six in Number.*

In each trefoil the curve succeeding the last loop must cut that preceding the first.

Forwards (18).	Backwards (26).

GROUP 2.—*Double Loops.*

A candidate shall not score for a figure in this group if he has obtained marks for the corresponding figure in Group 1.

Forward inside (3).	Back inside (5).
Forward outside (3).	Back outside (5).

GROUP 3.—*Continuous Change Loop* 8.

Six complete 8's must be skated, the diameter of each circle being 5 feet at least.

Forwards (12).	Backwards (18).

GROUP 4.—*Continuous Loops.*

Six loops must be skated. A candidate shall not score for a figure in this group if he has obtained marks for the corresponding figure in Groups 1 or 3.

Forwards (6).	Backwards (10).

GROUP 5.—*Loops.*

A candidate shall not score for a figure in this group if he has obtained marks for a corresponding figure in Groups 1, 2, 3, or 4.

Forward inside (1).	Back inside (2).
Forward outside (1).	Back outside (2).

In Groups 6–10 *every cross-cut must have a base at least* 8 *inches long, and where more cross-cuts than one are introduced the cross-cuts must not cut each other.*

GROUP 6.—*Continuous Change Cross-cut* 8.

Six complete 8's must be skated, the diameter of each circle being 5 feet at least.

Forwards (9).	Backwards (15).

GROUP 7.—*Continuous Cross-cuts.*

Six cross-cuts must be skated. A candidate shall not score for a figure in this group if he has obtained marks for the corresponding figure in Group 6.

Forwards (5).	Backwards (9).

GROUP 8.—*Maltese Cross.*

The cross-cuts must be approximately of the same size, and approximately at right angles to each other.

Forward inside (5).	Back inside (8)
Forward outside (5).	Back outside (8).

GROUP 9.—*Inverted Maltese Cross.*

The cross-cuts must be approximately of the same size, and approximately at right angles to each other, the bases being towards the centre of the figure.

Forward inside (5). Back inside (8).
Forward outside (5). Back outside (8).

GROUP 10.—*Cross-cut.*

The curves before and after the cross-cut must be each at least 3 feet long. A candidate shall not score for a figure in this group if he has obtained marks for a corresponding figure in Groups 6, 7, 8, or 9.

Forward inside (1). Back inside (2).
Forward outside (1). Back outside (2).

In Groups 11–16 *the curve before and after each turn must be* 6 *feet long at least.*

GROUP 11.—*Continuous Change Turn* 8.

Six complete 8's must be skated, the diameter of each circle being 5 feet at least.

Inside turns (10). Outside turns (10).

GROUP 12.—*Continuous Q's.*

Six Q's must be skated. A candidate shall not score for a figure in this group if he has obtained marks for the corresponding figure in Group 11.

Inside turns (4). Outside turns (4).

GROUP 13.—*Continuous Change Bracket* 8.

Six complete 8's must be skated, the diameter of each circle being 6 feet at least.

Inside turns (15). Outside turns (17).

Group 14.—*Continuous Brackets.*

Six brackets must be skated. A candidate shall not score for a figure in this group if he has obtained marks for the corresponding figure in Group 13.

Inside turns (9).
Outside turns (11).

Group 15.—*Brackets.*

A candidate shall not score for a figure in this group if he has obtained marks for a corresponding figure in Groups 13 or 14.

Forward inside (2).
Forward outside (3).
Back inside (3).
Back outside (4).

Group 16.—*Continuous Counter* 8.

Six complete 8's must be skated, the diameter of each circle being 5 feet at least.

Inside turns (18).
Outside turns (20).

Group 17.—*Continuous Counters.*

Six counters must be skated, every curve being 9 feet long at least. A candidate shall not score for a figure in this group if he has obtained marks for the corresponding figure in Group 16.

Inside turns (10).
Outside turns (12).

Group 18.—*Counter.*

The curves before and after the turn must be 9 feet long at least. A candidate shall not score for a figure in this group if he has obtained marks for a corresponding figure in Groups 16 or 17.

Forward inside (2).
Forward outside (3).
Back inside (3).
Back outside (4).

Group 19.—*Continuous* 8.

Six complete 8's must be skated, the diameter of each circle being 5 feet at least.

Forwards (4).
Backwards (4).

In Groups 20–24 the curve before and after the turn or change of foot must be 30 feet at least.

Group 20.—*Rockers.*

Forward inside (4).
Forward outside (4).
Back inside (3).
Back outside (3).

Group 21.—*Counters.*

Forward inside (3).
Forward outside (4).
Back inside (4).
Back outside (8).

Group 22.—*Brackets.*

Forward inside (3).
Forward outside (4).
Back inside (4).
Back outside (8).

Group 23.—*Mohawks.*

Forward inside (2).
Forward outside (3).

Group 24.—*Choctaws.*

Forward inside (3).
Forward outside (2).

Group 25.—*Spread Eagle.*

The curve must be 30 feet long at least. A candidate shall not score for more than one figure in this group.

Inside, with 60 feet radius (1).
Straight (3).
Outside, with 60 feet radius (6).

GROUP 26.—*Toe Steps.*

A candidate shall not attempt more than six varieties.

Each variety (1).

GROUP 27.—*Grape-vines.*

A candidate shall not attempt more than seven figures in this group.

Each variety (2).

GROUP 28.—*Canadian* 8.

One foot in advance of the other.

Forwards (1). Backwards (2).

SPECIAL ICE FIGURE-SKATING TEST.

The test must be skated in London or the neighbourhood.

All the figures must be skated to the satisfaction of three duly appointed judges.

The whole test need not be skated on one day, but must be skated before the same judges within a period not exceeding one month.

A candidate will be allowed a reasonable number of attempts to execute any particular figure.

No candidate shall be judged for this test unless he has previously passed the First Class Test.

No candidate who has failed to pass the test shall be permitted to make another attempt to pass in the same skating season, without the special written permission of the judges before whom he failed.

PART I.

This part must be skated in strict English form.

SECTION A.

The following set of combined figures must be skated in the order stated below :—

1. Twice back, and forward two turns, off centre-turn, two turns, and forward inside turn off.
2. Twice back, and forward off centre-rocker entire off.
3. Forward bracket, turn, entire.
4. Twice back centre-bracket entire.
5. Forward inside turn, bracket, entire.
6. Forward inside, and once back and forward, and forward inside three turns, off centre-change, three turns entire.
7. Forward two counters out, and forward inside two brackets, and forward mohawk, and back inside off centre-rocker entire.
8. Forward inside, and once back and forward, and forward inside off centre-rocker entire.

Repeat, beginning on left foot.

N.B.—In the above calls, "turn" means an ordinary, or three turn.

SECTION B.

In Nos. 1 to 8 the turns are to be made at two oranges placed 50 feet apart, and the candidate must travel at least 50 feet before the first turn, and at least 50 feet after the second one. All threes and rockers to be done on the off side, and all counters and brackets on the near side of the orange. The cusps of all forward turns must be within 1 foot of the orange, and those of all back turns within 3 feet. In Nos. 9 and 10, the mohawks and choctaws must be executed at two oranges placed as before, and the length of curve, before and after the figure, must not be less than 50 feet. Outside mohawk and choctaw must be done on the near side, and the corresponding inside movements on the off side of the orange, the end of the forward curve being within 1 foot of the orange in every case.

1. Forward turn, bracket.
2. Forward inside turn, bracket.
3. Forward bracket, turn.
4. Forward inside bracket, turn.
5. Forward two rockers.
6. Forward inside two rockers.
7. Forward two counters.
8. Forward inside two counters.
9. Forward mohawk, rocker, choctaw.
10. Forward inside mohawk, rocker, choctaw.

N.B.—In the above list of figures, "turn" means an ordinary, or three turn.

PART II.

This part must be skated in good style, having regard to the nature of the figures skated. The following will be regarded as points of good style: (1) Preservation of control over the body and limbs, whether the unemployed leg and arms are swung or not. (2) Continuity of movement and uniformity of pace—*i.e.* the movement of the body and limbs should be such as to produce the effect of rhythm or cadence; abrupt movements and sudden changes of speed, except such as are characteristic of the particular figure, should be avoided; the speed should be the same in the corresponding parts of the figure, whether on the same or different edges. (3) Vigour.

The figures must be approximately symmetrical. In Nos. 1 to 7 the figure must be continued as long as the judges may require, the curves, turns, etc., being approximately superposed. In Nos. 3, 4, 6, 7 the turns and loops must be made approximately halfway round each circle of the eight. Every figure must either be executed on both feet, or, where a choice is given of edges, the figure may be skated on another edge on the other foot. No. 4 must be skated on the opposite edges to those selected for No. 3.

1. Continuous eight forwards.
2. Continuous eight backwards.
3. Continuous change, turn eight, inside *or* outside turns.
4. Continuous change, bracket eight, inside *or* outside turns.
5. Continuous counter eight, inside *or* outside turns.
6. Continuous change, loop eight, forwards.
7. Continuous change, loop eight, backwards.

9 to 12. Maltese cross on all edges.
13. Inverted Maltese cross on one edge.
14. Continuous counter cross-cuts, forwards *or* backwards.
15 and 16. Picture figure (1) on both edges (see Fig. 81).
17. Picture figure (2) (see Fig. 82).
18. Single grape-vine right and left shoulder leading.
19. Double grape-vine forwards.
20. Double grape-vine backwards.
21. Philadelphia grape-vine forwards.
22. Philadelphia grape-vine backwards.
23. Pennsylvania grape-vine forwards.

In addition to the above, the candidate will be required to skate three picture figures of his own selection on either foot to the satisfaction of the judges.

THIRD CLASS ROLLER FIGURE-SKATING TEST.

The judges will require the test to be skated in fairly good form, the essentials of which are: (1) sideways attitude of body; (2) face turned in direction of progress; (3) uprightness of carriage; (4) straightness of employed leg; and (5) approximation of heels.

(*a*) A forward outside three on each foot, the length of each curve being 15 feet at least. The three need not be skated to a centre.

(*b*) The ordinary and cross outside roll forward and backward, the length of each curve being 10 feet at least.

(*c*) A forward outside eight, the diameter of each circle being 5 feet at least.

In every case two of the appointed judges must be present at the examination of a candidate, and the candidate must satisfy both judges.

SECOND CLASS ROLLER FIGURE-SKATING TEST.

No candidate can be judged for this test unless he has previously passed the Third Class Test.

The judges will require all turns to be skated clean, and all movements to be executed in good form.

(*a*) The following figures skated to a centre on alternate feet without pause, three times on each foot, namely:—

1. Forward inside three, the length of each curve being 10 feet at least.
2. Forward outside three, the length of each curve being 10 feet at least.
3. Forward inside two turns, the length of each curve being 10 feet at least.

4. Forward outside two turns, the length of each curve being 10 feet at least.
5. Forward inside three turns, the length of each curve being 10 feet at least.
6. Forward outside three turns, the length of each curve being 10 feet at least.

(*b*) Back outside two turns on alternate feet on the cross-roll, three times on each foot, the length of each curve being 8 feet at least.

(*c*) The following figures skated on each foot, namely:—

1. Forward inside Q, the length of each curve being 12 feet at least.
2. Forward outside Q, the length of each curve being 12 feet at least.
3. Back inside Q, the length of each curve being 12 feet at least.
4. Back outside Q, the length of each curve being 10 feet at least.

(*d*) A set of combined figures skated with another skater, who will be selected by the judges, introducing the following calls in such order and with such repetitions as the judges may direct:—

1. Forward turn entire.
2. Once back—and forward.
3. Once back—and forward turn.
4. Once back off meet—and forward turn entire.
5. Once back meet—and back—and forward turn.

N.B.—In the above calls, "turn" means an ordinary, or three turn.

The whole of the above test must be skated on the same occasion, and before two of the properly appointed judges, and the candidate must satisfy both judges.

FIRST CLASS ROLLER FIGURE-SKATING TEST.

No candidate can be judged for this test unless he has previously passed the Second Class Test.

The First Class Test is divided into two sections, A and B.

The whole test must be passed before the same judges.

The judges shall not be required to judge a candidate in Section B, unless he has passed in Section A.

SECTION A.

This section consists of a set of combined figures (skated with another skater who will be selected by the judges) introducing all the calls in Part I., and also such of the calls in Part II. as the judges (for the purpose of alternating the feet, enabling the candidate to recover his position, or otherwise) may require.

The call "back entire" must be skated at least six times in succession on alternate feet, *i.e.* three times on each foot, and the figure must be 6 feet in diameter at least. Any other call in Part I. must be skated at least twice, beginning once with the right foot and once with the left. Subject to these conditions the calls shall be skated in such order with such repetitions as the judges may, while the set is in progress, direct.

To pass this section the candidate must satisfy both judges in the manner in which he skates the set considered as a whole, and also in the manner in which he skates each individual call.

The judges may pass a candidate, notwithstanding a reasonable number of errors on his part in the course of the set, provided that he ultimately skates all the calls in Part I. to their satisfaction.

PART I.

1. Twice back—and forward turn—and forward inside turn, off meet.
2. Twice back—and forward turn, change meet.
3. Twice back—and back inside centre-turn, change—and forward.
4. Twice back turn, centre-turn entire, off meet.
5. Twice back centre-change turn entire.
6. Twice back—and forward two turns, pass entire.
7. Twice back two turns, off pass entire, meet.
8. Inside twice back—and forward inside two turns.
9. Forward change, turn, change, turn out—and forward turn, change—and forward change, turn in, off meet.
10. Back entire.

PART II.

1. Forward entire.
2. Forward—and forward inside.
3. Inside forward—and forward.
4. Once back—and forward change.

N.B.—In the above calls, "turn" means an ordinary, or three turn.

SECTION B.

To pass this section a candidate must score a hundred marks at least.

No marks shall be scored in respect of any one-footed figure, unless it is skated on each foot, and in compliance (on each foot) with the printed conditions as to form and dimensions. A corresponding rule shall apply in the case of two-footed figures.

The number set against each figure represents the maximum that can be scored for that figure. Thus, for example, where the maximum for a figure is ten, a candidate who skates it to the complete satisfaction of the judges on each foot will score ten in all, and not ten for each foot.

Subject to these conditions, the judges shall allot such number of marks for any figure as they consider proportionate to the merit shown in skating it.

The figures in the section are divided into groups, and a candidate shall attempt all the figures he proposes to attempt in an earlier group before attempting any figure in a later group, but he may resign marks scored in an earlier group for the sake of scoring for a figure in a later group.

The judges may allow a candidate any number of attempts at a given figure, that they consider reasonable.

In Groups 1–6 *the curves before and after each turn must be* 6 *feet long at least.*

GROUP 1.—*Continuous Change Turn* 8.

Six complete 8's must be skated, the diameter of each circle being 5 feet at least.

Inside turns (10).	Outside turns (10).

GROUP 2.—*Continuous Q's.*

Six Q's must be skated. A candidate shall not score for a figure in this group if he has obtained marks for the corresponding figure in Group 1.

Inside turns (4).	Outside turns (4).

GROUP 3.—*Continuous Change Bracket* 8.

Six complete 8's must be skated, the diameter of each circle being 6 feet at least.

Inside turns (15).	Outside turns (17).

GROUP 4.—*Continuous Brackets.*

Six brackets must be skated. A candidate shall not score for a figure in this group if he has obtained marks for the corresponding figure in Group 3.

Inside turns (9).	Outside turns (11).

GROUP 5.—*Continuous Rocker* 8.

Six complete 8's must be skated, the diameter of each circle being 5 feet at least.

Inside turns (14).	Outside turns (16).

GROUP 6.—*Continuous Counter* 8.

Six complete 8's must be skated, the diameter of each circle being 5 feet at least.

Inside turns (18).	Outside turns (20).

GROUP 7.—*Continuous Counters.*

Six counters must be skated, every curve being 9 feet long at least. A candidate shall not score for a figure in this group if he has obtained marks for the corresponding figure in Group 6.

Inside turns (10).	Outside turns (12).

GROUP 8.—*Continuous* 8.

Six complete 8's must be skated, the diameter of each circle being 5 feet at least.

Forwards (4).	Backwards (4).

GROUP 9.—*Continuous Large Loops.*

Six complete loops must be skated, their centres being in a straight line.

Forwards (6).
Backwards (5).

In Groups 20–24 the curve before and after the turn or change of foot must be 20 feet long at least.

GROUP 10.—*Rockers.*

Forward inside (3).
Forward outside (3).
Back inside (2).
Back outside (2).

GROUP 11.—*Counters.*

Forward inside (2).
Forward outside (3).
Back inside (3).
Back outside (4).

GROUP 12.—*Brackets.*

Forward inside (2).
Forward outside (3).
Back inside (3).
Back outside (4).

GROUP 13.—*Mohawks.*

Forward inside (2).
Forward outside (3).

GROUP 14.—*Choctaws.*

Forward inside (3).
Forward outside (2).

GROUP 15.—*Spread-eagle.*

The curve must be 20 feet long at least. A candidate shall not score for more than one figure in this group.

Inside, with 60 feet radius (1).
Straight (3).
Outside, with 60 feet radius (6).

GROUP 16.—*Toe Steps.*

A candidate shall not attempt more than six varieties.

Each variety (1).

GROUP 17.—*Grape-vines.*

A candidate shall not score for more than seven figures in this group. Any grape-vine may be counted as two figures if done with all wheels down between the turns, and also on the toes only.

Each variety (2).

GROUP 18.—*Canadian* 8.

One foot in advance of the other.

Forwards (1). Backwards (2).

GROUP 19.—*Canadian* 8 *on Toes only.*

Forwards (2). Backwards (3).

GROUP 20.—*Continuous Loop* 8 *on both Toes.*

Six complete 8's must be skated.

Forwards (4). Backwards (6).

In Groups 21 *and* 22 *each loop must have a diameter of not more than* 1 *foot* 6 *inches. The outer wheel must describe a loop, and not two turns. The curve must be maintained for at least* 3 *feet before and after the loop.*

GROUP 21.—*Loops.*

There must be no turn or change of edge before the loop.

Forward inside (4).	Back inside (3).
Forward outside (8).	Back outside (10).

GROUP 22.—*Turn and Loop.*

Forward inside (8).
Forward outside (2).
Back inside (6).
Back outside (3).

GROUP 23.—*Turns from Flat.*

The lines before and after the turn must be straight, and must be 20 feet long at least.

Forward towards the unemployed leg (3).
Back „ „ „ (3).
Forward from unemployed leg (2).
Back „ „ „ (4).

In Groups 24 *and* 25 *the square must be skated three times continuously, the corners having been previously marked. The sides must be straight, and must be* 10 *feet long at least.*

GROUP 24.—*Squares with Large Loops.*

The loops must not exceed 5 feet in diameter.

Loops within Square.

Inside forward (4).
Outside forward (4).
Inside back (6).
Outside back (6).

Loops outside Square.

Inside forward (2).
Outside forward (2).
Inside back (3).
Outside back (3).

GROUP 25.—*Squares with Turns.*

The turns must be approximately right angles.

Turns from unemployed leg (6).
Turns towards unemployed leg (6).

In Groups 26 and 27 the candidate must turn completely round at least five times.

GROUP 26.—*Pirouettes on both Toes* (6).

GROUP 27.—*Pirouette on one Toe* (12).

GROUP 28.—*Willow Leaf.*

There must be no turn or scrape, all four wheels being on the floor throughout the figure.

Forward inside (4).	Back inside (4).
Forward outside (6).	Back outside (6).

GROUP 29.—*Cut-offs to Centre.*

The cut-offs must be halfway round each circle.

Forward inside (4). Forward outside (4).

GROUP 30.—*Scissors Cross.*

Face to centre (4). Back to centre (4).

GROUP 31.—*Promenade Steps.*

A candidate shall not attempt more than four varieties.

Each variety (2).

EXTRACTS FROM THE REGULATIONS FOR INTERNATIONAL COMPETITIONS IN FIGURE-SKATING, INCLUDING THE WORLD'S FIGURE-SKATING CHAMPIONSHIP, LONDON, 1898.

I.—GENERAL.

1. An international competition in figure-skating is divided into: (*a*) the skating of prescribed exercises (compulsory figures), and (*b*) the skating of optional figures for a specified length of time (free figures). The prize is assigned according to the total result attained in the two divisions. The association holding the competition may give a separate prize for excellence in either division. A candidate who has not skated in both divisions and attained the minimum mark "good" (= 3) for at least two-thirds of the compulsory figures, can receive no prize for the total result. It is not permitted to enter for one division only.

2. The compulsory figures must be skated, if possible, at another time of day than the free figures; in any case, before them, if possible on the same day or the preceding day.

3. The announcement of an international competition in figure-skating must be made at least three weeks before the day fixed for the competition, and at latest by the 1st of December, in the German or English language. It must contain: (*a*) announcements of the place where the competition will be held—further, of the natural or artificial character of

the ice-surface to be used; (*b*) the amount of the entrance-fee, and an indication of the prizes; (*c*) the date of closing the entries, and of the competition; (*d*) statements of the compulsory figures, of the time allowed for free figures, of the number of marks attainable in both divisions, and of the multiplication number for free figures; (*e*) supplementary facts of any kind. The announcement of a World's Championship must be submitted to the Committee of the I.S.U. for approval before publication.

4. The association holding the competition nominates of its own choice the referee (except for a World's or European Championship) and at least five judges. The referee is chairman of the jury, and directs its business, but does not himself mark. In the World's and European Championships the office of referee is filled by the Committee of the I.S.U. The judges have to mark independently of one another, each on a marking-card of an authorized character.

II.—COMPULSORY FIGURES.

5. The compulsory figures are to be selected from the diagrams appended, and to be at least six in number. Figures which begin (*a*) right and (*b*) left, are to be skated in both forms (*a*) and (*b*). For the World's Championship, the following elements, serpentine-line, three, two-turns, loop, rocker, counter, bracket, must be included in one at least of the figures selected. Apart from this the choice of compulsory figures is left to the fancy of the association holding the competition.

6. All competitors skate the same figure, after it has been loudly proclaimed, one after another on the calling of his name, in the order of the skating numbers as drawn by lot. After each figure, the order is so far changed that the competitor who before was first now has the last place. An

exception to this may be made when only two competitors start, but only with the consent of both. Every competitor has to begin his figure at latest two minutes after his name has been called, otherwise the figure will be marked to him as "not skated."

7. Every compulsory figure can only be begun "from rest," that is, with a single stroke with the other foot (unemployed foot); the commencement must be made at the crossing-point of the eight. The change from one foot to the other must be made without pause by putting down the unemployed, now employed foot, and a simple stroke with the lately employed, now unemployed foot. Every figure must be repeated three times both on the right and left foot; the repetition occurs without pause, as above.

8. The success of every compulsory figure is marked with the numbers 0, 1, . . . 5, of which 0 = "not skated," 2 = "pass," 3 = "good," 5 = "faultless;" 1 and 4 are intermediate. In assigning a number, there ranks in the first place correct tracing on the ice, in the second carriage and movement, in the third size of the figure, in the fourth approximately accurate covering of the previous track.

9. As rules for correct tracing, are to be regarded: *Maintenance of the long and transverse axes* in the triple repetition. (As long axis of the eight, a line is to be conceived which passes longitudinally through the middle of the eight, dividing it right and left into two equal halves; the transverse axis passes at *right angles* to the long axis through the middle of the eight.) *Approximate equality* of the first and second halves of the eight, divided by the transverse axis. *Symmetrical grouping* of the individual parts of the figure about the axes. *Curves* without wobbles, skated out to the end—that is, returning nearly to the starting-point. *Threes* with the turns lying in the long axis, second curve approximately of the same size as the first. *Two turns* with the

central curve cutting the long axis at right angles, the three curves of nearly equal size. *Loops* longer than broad, without sharp angle; with their long axis lying in the long axis of eight; second curve approximately of the same size as the first. *Serpentine-lines* with a gentle change, the change falling in the (long) axis; when skated out to a full eight, the change of edge coming near the starting-point of the first curve, second curve returning to the same point, approximately of the same size as the first. *Rockers and counters* to be skated clearly, without change of edge; the turn near the axis. *Brackets* clearly, without change of edge before and after the turn; turn on the axis; first and second curves approximately of equal size.

10. As rules of correct carriage and movement in skating the compulsory figures—within which rules the individuality of the skater receives free play and all possible consideration on the part of the judges—are to be regarded: Upright carriage, not bent at the hips, but without being stiff; strong bending of knee or body to be only momentary; head upright. Unemployed foot to be held only a little way from the ice, not dragging behind; toe turned downwards and outwards; knee slightly bent, generally held behind the employed foot; otherwise swinging freely and assisting the movement, but without being held far away. Arms to hang down easily—like the unemployed foot, they can be used to assist by their movement, but without holding elbow or hand far away from the body; hands, when possible, never above the waist; fingers neither spread nor clenched. In general, everything violent, angular, or stiff to be avoided in the movement; no effort is to be strongly expressed, but the impression that the figures are executed without trouble is to be aimed at.

III.—FREE FIGURES.

11. In the free figures the competitors follow one another in the order of starting numbers as drawn by lot; each beginning at a signal given to him by dropping a flag, from which the period of time placed at his disposal is reckoned. Every minute gone is announced to the skater by the call "One, two," etc., and by putting up the corresponding number. For the World's and European Championships the period for free skating amounts to five minutes. The area must be symmetrically bounded, and must measure at least thirty-five metres in one direction.

12. The free skating is marked: (*a*) for the contents of the programme performed (difficulty and variety); (*b*) for the manner of performance (harmonic composition, sureness, carriage, and movement, etc.); in each case with the numbers 0 to 5 with the same significance as in the compulsory figures.

IV.—DECISION ON THE RESULT.

13. On each marking-card, in every *compulsory figure*, the mark given is multiplied by the factor which belongs to the figure in question in proportion to its difficulty, and which is to be taken from the appended diagrams of compulsory figures. The total sum of these products on each marking-card for each skater individually gives the number of points for compulsory figures which he has earned with the individual judge.

The marks given for free figures under (*a*) and (*b*) are added, and their sum multiplied by the factor announced in the advertisement; the product is the number of points for free figures. This factor must be arranged so that the highest possible points for free figures amount to about the half of the highest possible for compulsory figures.

The number of points for free figures, plus the number of points for compulsory figures, gives for each skater individually the total number of points which he has earned from the individual judge.

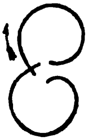
14. Each judge has to arrange the skaters in order, according to the total number of points given on his marking-card, so that the skater with the highest number of points receives the ordinal number 1, the next the ordinal number 2, etc. If two or more skaters are equal in the total points on the marking-card, the highest number of points for compulsory figures decides between them.

The *final result* is obtained by adding the ordinal numbers assigned by the individual judges. If two or more competitors are alike in the sum of the ordinal numbers, then the sum of the total number of points on the individual cards decides between them; if this lead to no decision, then the sum of the points for compulsory figures only (is to decide the question).

15. Of the results must be published, at least the total number of points for compulsory figures and for free figures from every card, as well as the final numbers resulting from them. It is also desirable, if not actually to publish them, to permit public access to the marking-cards for some time. The original marking-cards must be forwarded to the Committee of the I.S.U., if required; and in the case of the World's and European Championships these must be sent to them in any case at latest four weeks after the competition.

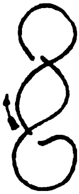
COMPULSORY FIGURES.

Eight on Two Feet.



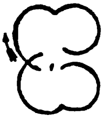
ROF and LOF	(1)
RIF and LIF	(1)
ROB and LOB	(1)
RIB and LIB	(2)

Change.



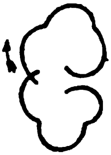
ROF, RIF and LIF, LOF	(1)
LOF, LIF and RIF, ROF	(1)
ROB, RIB and LIB, LOB	(2)
LOB, LIB and RIB, ROB	(2)

Turn.



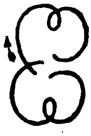
ROF, RIB and LOF, LIB	(1)
ROF, RIB and LIB, LOF	(2)
LOF, LIB and RIB, ROF	(2)
RIF, ROB and LOB, LIF	(1)
LIF, LOB and ROB, RIF	(1)

Two Turns.

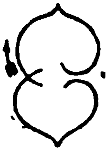


ROF, RIB, ROF and LOF, LIB, LOF	(1)
RIF, ROB, RIF and LIF, LOB, LIF	(1)
ROB, RIF, ROB and LOB, LIF, LOB	(1)
RIB, ROF, RIB and LIB, LOF, LIB	(2)

Loop.

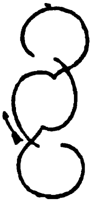


ROF and LOF	(2)
RIF and LIF	(2)
ROB and LOB	(2)
RIB and LIB	(2)



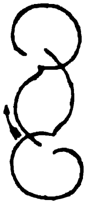
Bracket.

ROF, RIB and LIB, LOF	(3)
LOF, LIB and RIB, ROB	(3)
RIF, ROB and LOB, LIF	(3)
LIF, LOB and ROB, RIF	(3)



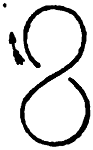
Rocker.

ROF, ROB and LOB, LOF	(3)
LOF, LOB and ROB, ROF	(3)
RIF, RIB and LIB, LIF	(4)
LIF, LIB and RIB, RIF	(4)



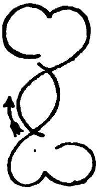
Counter.

ROF, ROB and LOB, LOF	(2)
LOF, LOB and LOB, LOF	(2)
RIF, RIB and LIB, LIF	(3)
LIF, LIB and RIB, RIF	(3)



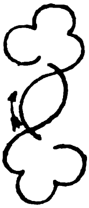
Eight on One Foot.

ROF, RIF and LIF, LOF	(2)
LOF, LIF and RIF, ROF	(2)
ROB, RIB and LIB, LOB	(3)
LOB, LIB and RIB, ROB	(3)



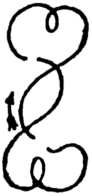
Change, Turn.

ROF, RIF, ROB and LOB, LIB, LOF	(2)
LOF, LIF, LOB and ROB, RIB, ROF	(2)
RIF, ROF, RIB and LIB, LOB, LIF	(3)
LIF, LOF, LIB and RIB, ROB, RIF	(3)



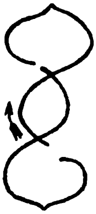
Change, Two Turns.

ROF, RIF, ROB, RIF and LIF, LOF, LIB, LOF (1)
LOF, LIF, LOB, LIF and RIF, ROF, RIB, ROF (1)
ROB, RIB, ROF, RIB and LIB, LOB, LIF, LOB (3)
LOB, LIB, LOF, LIB and RIB, ROB, RIF, ROB (3)



Change, Loop.

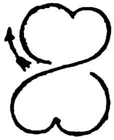
ROF, RIF loop, and LIF, LOF loop (2)
LOF, LIF loop, and RIF, ROF loop (2)
ROB, RIB loop, and LIB, LOB loop (3)
LOB, LIB loop, and RIB, ROB loop (3)



Change, Bracket.

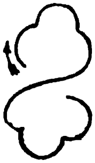
ROF, RIF, ROB and LOB, LIB, LOF (3)
LOF, LIF, LOB and ROB, RIB, ROF (3)
RIF, ROF, RIB and LIB, LOB, LIF (3)
LIF, LOF, LIB and RIB, ROB, RIF (3)

Turn, Change, Turn.



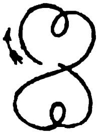
ROF, RIB, ROB, RIF and LIF, LOB, LIB, LOF (3)
LOF, LIB, LOB, LIF and RIF, ROB, RIB, ROF (3)
ROB, RIF, ROF, RIB and LIB, LOF, LIF, LOB (3)
LOB, LIF, LOF, LIB and RIB, ROF, RIF, ROB (3)

Two Turns, Change, Two Turns.



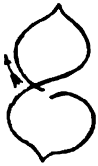
ROF, RIB, ROF, RIF, ROB, RIF and LIF, LOB, LIF, LOF, LIB, LOF (3)
LOF, LIB, LOF, LIF, LOB, LIF and RIF, ROB, RIF, ROF, RIB, ROF (3)
ROB, RIF, ROB, RIB, ROF, RIB and LIB, LOF, LIB, LOB, LIF, LOB (4)
LOB, LIF, LOB, LIB, LOF, LIB and RIB, ROF, RIB, ROB, RIF, ROB (4)

Loop, Change, Loop.



ROF, RIF and LIF, LOF (4)
LOF, LIF and RIF, ROF (4)
ROB, RIB and LIB, LOB (5)
LOB, LIB and RIB, ROB (5)

Bracket, Change, Bracket.



ROF, RIB, ROB, RIF and LIF, LOB, LIB, LOF (4)
LOF, LIB, LOB, LIF and RIF, ROB, RIB, ROF (4)
ROB, RIF, ROF, RIB and LIB, LOF, LIF, LOB (4)
LOB, LIF, LOF, LIB and RIB, ROF, RIF, ROB (4)

RULES FOR THE ANNUAL COMPETITION FOR THE NATIONAL SKATING ASSOCIATION'S CHALLENGE SHIELD FOR COMBINED FIGURE-SKATING.

1. The competition shall be skated for annually, by teams of four, representing properly constituted skating clubs (not necessarily affiliated) or branches of the N.S.A., or teams of four full N.S.A. members.

2. Every competing team shall be officially approved by the branch or club which they represent.

3. Any branch or club may enter more than one team.

4. No competitor shall be a member of more than one team.

5. Each team shall skate one set of calls consisting of two sections, of five calls each, A and B, which shall be skated consecutively.*

Section A shall be drawn up by the Figure Departmental Committee, and issued to every branch and affiliated club, together with (as far as possible) the times and places of the competition on or before the 1st of November in each year.

Section B shall be drawn up by the judges, and issued to the caller of each team, not more than half an hour before the competition.

This section shall consist of calls which, in the opinion of the judges, are easier than those in • Section A.

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* N.B.—Subsequently to the 1898 Competition the Figure Departmental Committee passed the following resolution—"that in future the competition shall consist of two sections, one of compulsory figures skated with a partner in the usual way, the other of figures selected by the team, which shall be skated on the simultaneous principle."

6. One member of each team shall act as caller.

7. There shall be six judges and a referee, who shall be members of, and appointed by, the F.D.C.

8. Two judges shall attend exclusively to the skating of the team as a whole, and shall each allot marks up to a maximum of twenty-five. The remaining four judges shall each watch one member only of the team, and shall each allot marks up to a maximum of ten for individual merit.

9. The judges shall not interchange functions during the competition.

10. The marks of the team shall be aggregate of the marks allotted by all the judges. The marks given by the several judges shall not be disclosed, but the aggregate of marks allotted to each team in respect of individual merit on the one hand, and of the team as a whole on the other, shall be published.

11. In the event of an equality of marks being obtained by two or more teams, the judges will call upon such teams to skate a further set of calls.

12. The names of the winning team and the branch or club to which the winning team belongs, together with the date of the competition, shall be inscribed on the shield.

13. The branch or club represented by the winning team shall be entitled, on giving security for the return of the same in such manner and to such amount as may be required by the Grand Council, to hold possession of the challenge shield until the ensuing season.

14. All entries shall be made by the secretary of the branch or club, and such entries must be forwarded to the Hon. Sec. of the Figure Department not later than fourteen days before the date of the competition. The F.D.C. reserve to themselves the right of refusing any entry without assigning any reason.

15. Any team not representing a branch or affiliated club shall pay an entrance fee of £1 1*s.*

CALLS SKATED AT THE COMPETITION HELD IN 1897.

SECTION A.

R. Twice back—and forward centre-turn entire.
Forward change, turn, out—and forward change, turn, in off.
L. Twice back—and forward centre-turn entire.
Forward change, turn, out—and forward change, turn, in off.

R. Twice back off meet—and forward two turns entire.
L. Twice back off meet—and forward two turns entire.

R. Twice back—and forward turn, change.
Forward inside turn—and forward turn.
L. Twice back—and forward turn, change.
Forward inside turn—and forward turn.

SECTION B.

(1) Twice back—and forward centre-rocker—and forward bracket.
(2) Twice back centre-rocker—and forward inside bracket off.
(Repeat (1) and (2) on left foot.)
(3) Forward two brackets entire (on each foot).
(4) Once back—and forward—and forward inside centre-rocker entire.
(5) Forward turn—and twice inside bracket back.
(Repeat (4) and (5) on left foot.)

CALLS SKATED AT THE COMPETITION HELD IN 1898.

SECTION A.

(1) Twice back—and forward two turns.
(2) Forward mohawk entire.
(3) Inside forward turn—and forward turn.
(4) Twice back pass entire off.
(5) Forward turn, change out—and forward in.
(Repeat (1—5) without pause, commencing on left foot.)

SECTION B.

(1) Twice back—and forward centre-change entire.
(2) Inside forward change, turn out—and forward in.
(Repeat (1) and (2), commencing on left foot.)
(3) Once back—and forward—and inside forward off pass—and inside forward two turns—and forward.
(4) Forward turn—and forward turn out—and forward turn in.
(Repeat (3) and (4), commencing on left foot.)
(5) Twice back off meet—and forward turn entire.
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